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March, 1950

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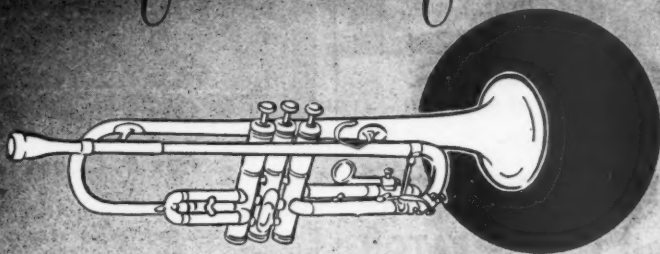
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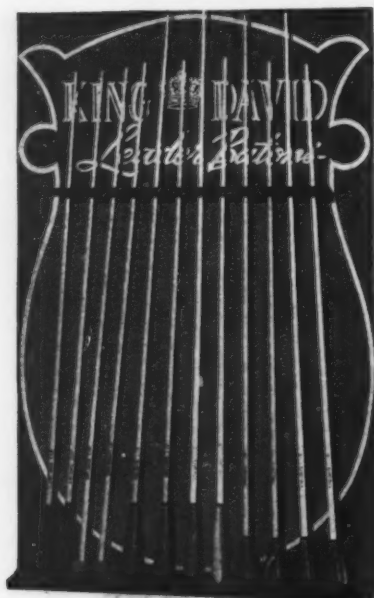
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Alice E. Conover of Mt. Sterling, Illinois

Doing a fine job against handicaps is often a more brilliant achievement than the more spectacular results when one has a running start of advantages. Patient and persuasive Alice Conover has been accomplishing unheralded triumphs in Mt. Sterling, Illinois, for the past three years.

Here, Miss Conover has the entire music program under her baton. Her groups include 3 choruses, Boys, Girls and Mixed, the Band, a Girl's Sextet, a Boy's Quartet and a High School Music Class. All this in a Quonset Hut.

But there's more. This year Miss Conover also teaches and directs the County Grade School Band. This ambitious program at Mt. Sterling was largely developed by her as music had been on the quiet side for a long time before she came from Blue Mound, Illinois, three years ago.

From Western Illinois State College at Macomb, Miss Conover received her B.S. Degree. The Fred Waring Workshop contributed more. Masters Degree work starts this summer. A complete, and exclusive, vocal program is her ultimate objective.

In her freer moments, Miss Conover fancies Folk Music and Folk Dancing. If she has a hobby it is crocheting. Here is the grass roots of better living for the next generation. School musicians of America may well applaud such as Alice E. Conover.

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ON THE COVER

In Tonawanda, New York, group singing is a fine art, the gift of all people, enjoyed most perhaps by the children. They early learn to "lift up their voices in praise of Him."

Soloists of the Tonawanda Community Childrens' Choir form a special group of talented singers whom the townspeople look upon and listen to with inspired reverence. Their picture appears on the cover of this issue. Another picture of the entire chorus will be found in Dr. Smith's Choral Section.

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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March, 1950

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Betty Elmquist is director of this Elkhart Junior All-City Stringed Orchestra. The Ensemble consists of first violin, viola, cello, bass viol sections, the harp, and the celeste.

How We Develop Our JUNIOR Orchestra

IN RECENT MONTHS much has been written which indicates a trend in the development of orchestras and strings in general. The National Music Education picture shows the decline of orchestras and a special lack of interest in playing the string instruments over the past fifteen years. The reasons set forth would indicate a steady growth in the failure of boys and girls to appreciate orchestral literature and string instruments. The purpose of this discussion is to present the plan which is producing orchestras and string players in a community which this year in particular shows a growth in interest and pupil enrollment for both the orchestra and band. The basic factors for success in one school community might well assist in useful degrees any community interested in maintaining orchestral training.

In Elkhart, Indiana the policy of the Instrumental Music Department gives equal emphasis to the orchestra

and band course of study. This means rehearsal time in the school day, adequate library, scheduled instructional periods, ensemble requirements for entrance, uniforms, field trips to contests, festival performance in other schools, an outstanding staff, and finally a budget adequate to permit a high grade of physical equipment which in turn permits a high standard of instruction and return on the tax dollar. These factors will make possible an outstanding music department in any school.

The string instruments of the orchestra begin their study in the fourth grade. The instrumental music teacher requires the following in order for the student to be eligible: 1 interest, —2 singing ability,—3 general musical aptitude,—4 academic I. Q.,—5 parental interest. These standards are interpreted to include every fourth grade youngster in our public school system. In other words, no student is

eliminated from an experimental period of at least one month with an instrument. It is our policy that the student eliminate himself. These requirements are a standard of attainment and understanding of the student, not a process by which we eliminate.

The summer school music plan allows the recently promoted third grade student to study as a beginner during the summer months and is a strong reason why our beginners participate in ensembles and orchestras early in the school year. Incidentally this is another factor which motivates and sustains the original interest. Our music students have a school year which goes from September to August, with the summer school study beginning the day after the academic school years closes.

In each elementary school there is an orchestra primarily of string instruments. From this point we ad-

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By J. Frederick Muller

Director of the Instrumental Music Department
School City of Elkhart
Elkhart, Indiana

ance to the elementary All-City Orchestra which rehearses for an hour on Saturday mornings. It is in this group that we introduce the wind and percussion instruments to the orchestra. Entrance to this orchestra is on the basis of meeting a technical standard of advancement which is geared to the weekly class lesson Book One. The incentive and motivating factor here is present because it indicates a degree of advancement to the student. The string course of study followed weekly by the student will advance the average player in a normal stride to meet these requirements. Those that go beyond the requirements without exception earn first chair position through the try-out system. The average degree of progress results in membership in the orchestra which is very much desired. The below average progress is improved because of the ever present membership reward.

In the Junior High School the seventh grade player with slightly below average progress receives an opportunity to continue study through membership in the training orchestra. The average and above average player in the seventh grade is assigned a chair in the concert orchestra. Both the training and concert organizations present programs for school assemblies. The difference between the two rests on the type of training devoted to each rehearsal. The training orchestra devotes considerable time to finger patterns, scales, position work, bow articulations, dynamics and

rhythm. The concert orchestra deals with the same fundamentals and in addition plays a caliber of orchestral literature selected in line with the technical advancement of this group. In addition the concert orchestra presents programs at festivals out of town, participates in contests, clinic demonstrations, appears on our "YOUR SCHOOLS" broadcast series and performs for a joint vocal and instrumental concert during National Music Week. They also enjoy a uniformed formal attire which is worn for all public appearances.

In our orchestras the individual personality is geared for what is best for the group. This is as it should be. The small ensemble movement in our city is an important phase in the total orchestral picture. Each member of the Junior Orchestra is required to be a member of a small ensemble, like or mixed instruments, like or mixed families of instruments. This we believe is the reason for our high standards of orchestral performance. The young player is familiar with string and wind sounds and understands to a rather intelligent degree the balance of sound necessary to speak and blend with each other. Therefore, an additional requirement for entrance into the orchestra states that the student must have a minimum of one year in a small ensemble.

In the tuning training we place emphasis on a few fundamentals of harmony. The logic in this is natural and the players accept it with consider-

able enthusiasm. The reasoning in this training is based on the theory that a better understanding of the music will result when the player understands the component parts of the sound produced by the orchestra. In other words, we endeavor to train the mind's ear to think and hear sounds vertically—to hear the chord and resolution—to feel the resolution and its effect on the phrase line and understand the movement or resting position established in the form of the composition. We believe that this all leads to poise, balance and confidence in the individual player's performance. Further, this whole plan gives intelligent sense to intonation. The orchestra is able to play from dictation, tonic, subdominant, dominant, dominant seventh and tonic chords, handle the transposition of the transposed instruments, and select the root, third and fifth which belongs to their section.

This oral response is not alone introducing harmonic form, but leads the student away from thinking in purely a horizontal line which is largely the result of reading music horizontally.

The string family predominating the orchestra as it does, requires the player to have a working knowledge of each instrument in the section. The plan we use to maintain useful knowledge and skill requires the player to play a secondary instrument. In the approach to students, the privilege to play a secondary instrument is met with such enthusiasm that we generally include one such number on our concerts. The Merle Isaac beginners book is one of the basic texts in our string course of study. By simply passing out this book in an orchestra rehearsal the study of the secondary instrument is begun within a regular rehearsal period. The students, with

(Please turn to page 28)

The Elkhart Junior All-City Orchestra has full instrumentation, also under the direction of Betty Elmquist.

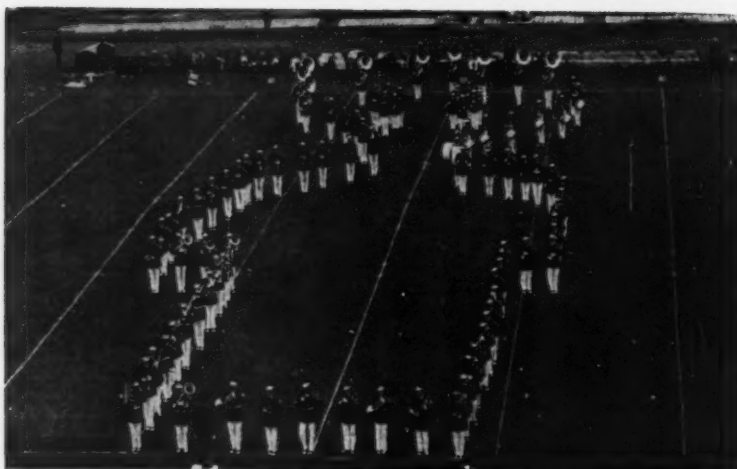


Let's Face the Facts About

MARCHING BANDS

IN RECENT MONTHS I have noted a growing concern among band directors and in music periodicals about the place of the marching band in our modern educational structure. We can find extreme opinions in any discussion of the subject from completely damning the marching band to rehearsing the marching band the entire school year. Old and new arguments can be heard "for and agin." Most of us tend to keep to the middle of the road generally, and I am one who still believes that we can have *both* a good marching band and a good concert band, all in the same year. The subject of scheduling and methods of obtaining good results in both band groups, however, is not the intent of this article. Instead, let's face the facts about marching bands in a practical business-like way to see where we are going and the consequences involved.

There are those that contend that a marching band is not a musical organization, that good musical results cannot be obtained from a group that marches. If we compare the *Mendelssohn Overture For Band* with a quick-step march, then I would say, *true*, there is no comparison in musical content. However, the marching band was never intended to be a symphonic organization. If, on the other hand, we say that a marching band cannot play a suitable quick-step march musically well, I would say, *untrue*. A quick-step march properly arranged



It's a ghost. The music used for this formation was "Ghost Riders in the Sky" with a salute to Vaughn Monroe who made the song a national something. The formation is animated, the bottom of the robe swaying back and forth with the music as the eyes rotate. Another sequence presented "Sam Spade" using the radio music. All of the formations shown here were a part of the big show at the University of Washington in Seattle on September 17.

for a marching band can be played musically well with good technic and interpretation. We cannot expect to play a Sousa march at 160 steps per minute, because the march was written to be played at 108 to 130 steps per minute. However, a less complex march, especially arranged for the outdoor band, will provide excellent results. Likewise "pops" tunes can be made musically good or poor depending on the arrangement.

Band Sufficiency

Those who say that formation shows cannot be made interesting without the addition of a corps of bare-legged twirlers or a pep club should take stock of their own originality. Do we have to make the half-time show a three ring circus of sex to achieve interesting results? Or can we gain the respect of our audience through marching precision and originality coupled with musical marches and popular tunes played technically well. This does not mean that most of us

are opposed to the use of one or two good twirlers or to the use of a pep club occasionally. However, the band should always be the center of attraction and the coordinating unit. By any stretch of the imagination, the band should outnumber the twirlers being used.

Many directors complain because of low stands for their marching shows and justly so. Can't this problem be solved, however, by using some originality in precision drills that do not need height for success.

Are We Long Heired, or Lazy

It appears from my observations that three factors are contributing to the opposition towards marching bands. Either we, as directors, have become so esthetic that we have forgotten our public relations and our responsibility to public entertainment, or we are too lazy to produce a marching band, or we do not have the proper training and knowledge necessary to produce a top-notch marching band

By *Ronald D. Gregory*

Director of Bands,
University of Utah
Salt Lake City, Utah

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and therefore we condemn the organization. The last factor is substantiated by requests to marching band directors and to periodicals for information on systems of planning formations and administrative structure.

For a moment let's consider the marching band dead and buried as many would have it.* Then let's consider the effects of this funeral on the personnel and financial backing that goes into our band program.

Do you suppose that we would get as good administrative backing for the remainder of our band program from producing three or four concerts per year? Would administrators "go to bat" for us with school boards and regents boards? Administrators are keenly aware of public opinion and the value of athletics and band work in public relations. The band in many cases sells the entire music program.

Is Money Important?

Let's consider the effect on our budgets. At present, I would venture to say that most of us receive one third to one half more for our marching band than for most of our other organizations. Many of our marching band instruments, equipment, and facilities are also used for our concert band, orchestra, and ensembles. Would we receive a proportional increase in budget for these other organizations by abolishing the marching band? Could administrators see the business logic in such a change?

How about our band members? Could we build an "esprit de corps"

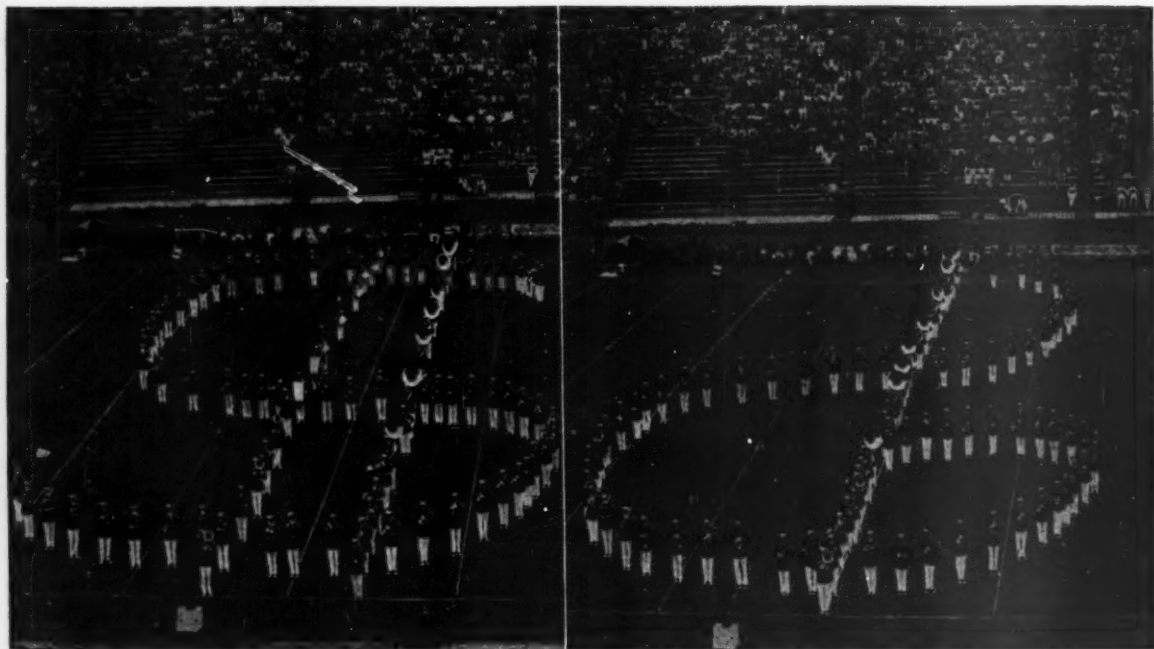
Either we, as directors, have become so esthetic that we have forgotten our public relations and our responsibility to public entertainment, or we are too lazy to produce a marching band, or we do not have the proper training and knowledge necessary to produce a top-notch marching band and therefore we condemn the organization. The last factor is substantiated by requests to marching band directors and to periodicals for information on systems of planning formations and administrative structure.

and a vital interest in our entire band program as we have now without the marching band? Much as we would like to have it so, many band members do not enter the band initially for the love of music alone. True, we try to develop the love of music as soon as we receive the players into the organization. Are these students first attracted to music because of social and public recognition or for the pure love of music? Has not our school orchestra situation followed the same pattern of becoming too esthetic too fast for the appreciation and interest level

of the average student? We could concentrate on the "cream of the crop" who come to us purely out of musical interest, but is that true democratic music education?

In most situations the interest built up in students through the marching band is sufficient to carry the student through concert band, orchestra, and ensembles for the remainder of the year. In other words, we are given a fighting chance to educate the student along deeper musical lines through this interest.

(Please turn to page 56)



In these shots of his band in dollar sign and cleft formations, Director Gregory illustrates how to achieve good legibility from low bleachers. This sequence dramatized the "Stop the Music" radio program using the theme music and capitalizing the popularity of that National air show.

Last Chapter in the Study of The Cup Mouthpiece with Special Reference to Dento-Facial Irregularities

By *Norman J. Hunt*

Noted Brass Instrument Instructor

Brigham Young University

Provo, Utah

IRREGULARITY OF THE TEETH is most undesirable for wind instrument playing. In their study, Cheney and Hughes found that over one-half of the brass players with upper anterior crowding associated with lower jaw retrusion adjusted poorly to correct embouchure. All of the brass players with the uncommon irregularity of crowding of the upper incisors associated with a protruded lower jaw had embouchure problems.¹³

It is difficult to estimate the role which the size of the lips play in the adjustment to correct embouchure. It is logical to consider the lips in conjunction with irregularities of the teeth and jaws than to consider them alone.

It is possible that any individual suffering from extreme dento-facial irregularities could be helped and in

some cases the irregularities removed entirely through orthodontic treatment.

Aside from the very practical solution that the performer with dento-facial irregularities select an instrument on which correct embouchure is not dependent upon facial features, there seems to be another better solution—that of selecting a mouthpiece which is made for the purpose of compensating for these individual differences.

13. Cheney and Hughes, *op. Cit.*, p.413.

It seems evident that a mouthpiece with a rim which, to a degree, fits the contour of the teeth would relieve a great deal of the pressure being exerted upon the lips during the act of playing. This pressure is detrimental to the fine fibres, coronary arteries, nerves, vascular papillae, and skin of the lips. This type of specially built mouthpiece would not relieve all the pressure on the lips, nor will it insure a correct embouchure for any brass instrument player. It will, however, help very much in balancing the

Plate 2

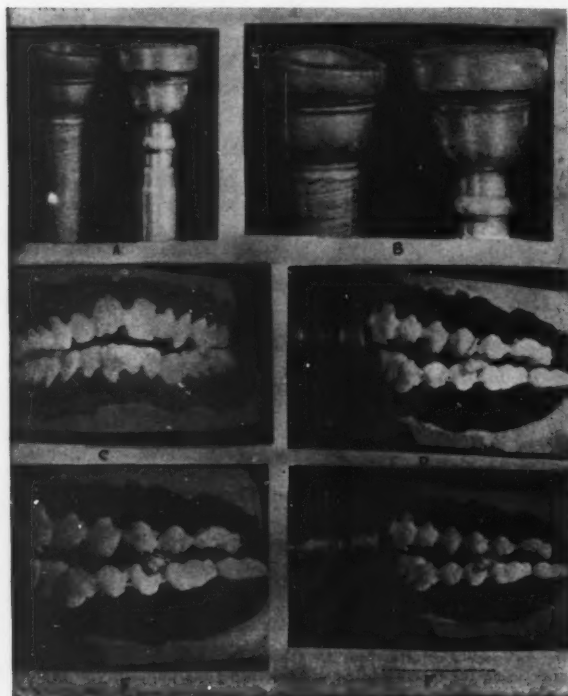
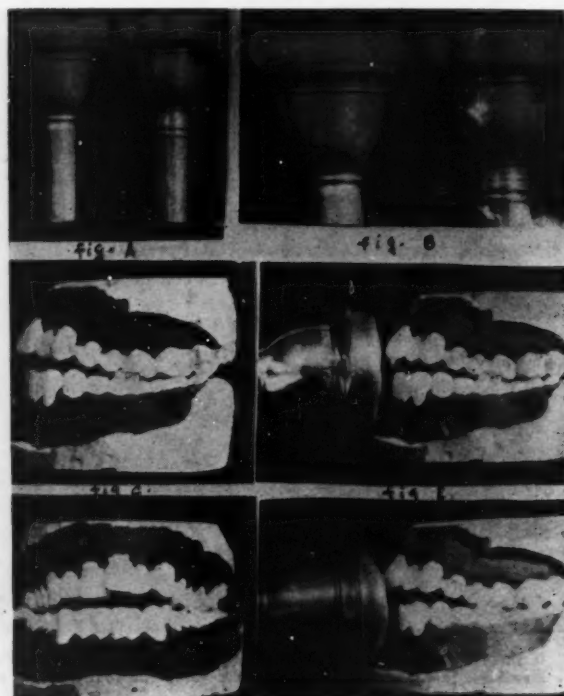


Plate 3



factors involved in securing a correct embouchure. A mouthpiece designed to favor the facial irregularities of each individual would minimize the ill effects of pressure on the lips, on



The Three installments of Mr. Hunt's article present one of the most complete works on the subject ever published.

individual teeth, on either the upper or lower lip due to retrogression or protrusion, on open bites, sharp edges and many other embouchure problems which are directly the result of dento-facial irregularities. A mouthpiece which would minimize the effects of the above mentioned embouchure problems would allow an individual to practice under more favorable conditions and in this way build a reliable embouchure and correct playing habits.

Plates II, III, & IV, were designed to show how an individual having dento-facial irregularities could be benefited by having a mouthpiece constructed especially to relieve his specific embouchure difficulties. The dento-facial irregularities illustrated on these plates are reproductions of irregularities found among brass instrument players at Brigham Young University who were having embouchure trouble before changing to a special mouthpiece.

Figure A in plate II shows the difference between a standard Bach straight rim mouthpiece and a mouthpiece which has the rim curved to fit the contours of the teeth of the individual for which it was made. The width of the rim in both mouthpieces is the same. Figure B is a close-up of the same two mouthpieces and is an attempt to show more clearly the difference between the two. Figure C is a front view of the teeth to which

the curved rim mouthpiece was fitted. Figure E is a side view of the same set of teeth. This set of teeth presents irregularities which make playing a small cupped mouthpiece very difficult. The upper teeth have a very rough surface with one tooth protruding slightly in front of the rest. The lower teeth are even and comparatively smooth. However, they have a tendency to tip backward. These teeth when being used as a support for a cupped mouthpiece are very rough. It would be impossible for the performer to play any of the brass instruments without abusing the lips. The protruding tooth would receive the greater amount of pressure and, due to this pressure, the upper lip would become fatigued. If the pressure was continued for any length of time, the lip would probably become paralyzed due to lack of circulation through the lips. One of the teeth which would help support the ordinary straight rim mouthpiece is slightly rotated and has a sharp edge exposed. Pressure on this tooth from the straight rim mouthpiece would be sufficient to cut the inside of the lip. The backward inclination of the lower teeth would prevent a normal distribution of pressure and, as a result, most of the weight would fall on the upper lip, which, as was pointed out earlier in this study, is incorrect.

Figure F in Plate II shows a standard straight rim mouthpiece in normal playing position and shows how the irregularities of the teeth would prevent a normal, comfortable position of the mouthpiece on the lips. Figure D shows a mouthpiece which was designed to alleviate the dental irregularities present in the teeth and shows how it is possible to distribute the weight equally on both lips. The rim is curved to remove the pressure from the protruding tooth and is designed to distribute this pressure equally on each side. The bottom rim of the mouthpiece is not cut away as is the top, thus compensating for the backward inclination of the lower teeth. With this mouthpiece, it is possible for the student to practice with his face in its natural position and in this way dento-facial irregularity is no great handicap.

Plate III illustrates a tooth irregularity which makes adaptation to a straight rim mouthpiece very difficult. Figure A and B in Plate III show the difference between a straight rim mouthpiece and a special mouthpiece which has been built to relieve the effects of the performer's dento-facial irregularities. In figures C and D, crowding of the front or anterior teeth may be observed. One of the anterior teeth is sharply rotated and is crowded far out of its regular align-

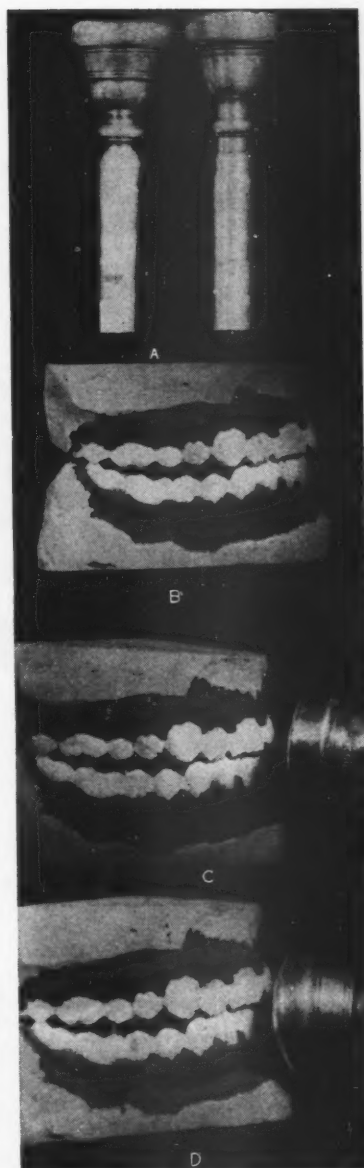
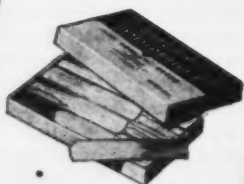


Plate 4

ment. This protruding tooth prevents a satisfactory adaptation to a straight rim mouthpiece. Irregularities of this type are more troublesome for individuals with protrusion or retrusion than for those with normal jaw relationships. The straight rim mouthpiece when placed in playing position will exert the pressure intended for the entire upper lip directly upon this tooth, and, due to this pressure, circulation through the lips will be impeded causing fatigue. Figure E shows the relationship between a straight rim mouthpiece and this protruded tooth. Figure F illustrates how a mouthpiece may be made to fit this tooth in such a way that the pressure exerted while playing can be distributed equally

(Please turn to page 56)

hear the difference



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Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.
Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College
Address all Correspondence to Dr. Swift, 379 Main St., Oneonta, N. Y.

Let Choral Education Begin With the YOUNGEST Child

One of the most difficult assignments we have ever received came from a reader who asked us point blank—"What do you consider a good vocal program in the schools?"

Like many an educator we have several ideas scattered about in our minds without ever having organized them into some sound system. One finds it's extremely difficult to give in a few chosen words a philosophy of education to which he is willing to subscribe . . . however, nothing ventured nothing won, so here is a feeble attempt to give an answer.

Pre-School Program

It could be wished that each child might have experienced music before attending the elementary school. He should love music, have marched to music, played musical games, sang a little with others of his age, and listened during his relaxing periods to such children's recordings as "Rusty in Orchestraville" and others. The most important point to be stressed at this time is the fact that *MUSIC IS FUN*.

Elementary Grades

Continuing the pre-school program (if it has not been taught in Kindergarten then it should be taught in the First Grades) the child should learn to sing in tune. . . (About 98%

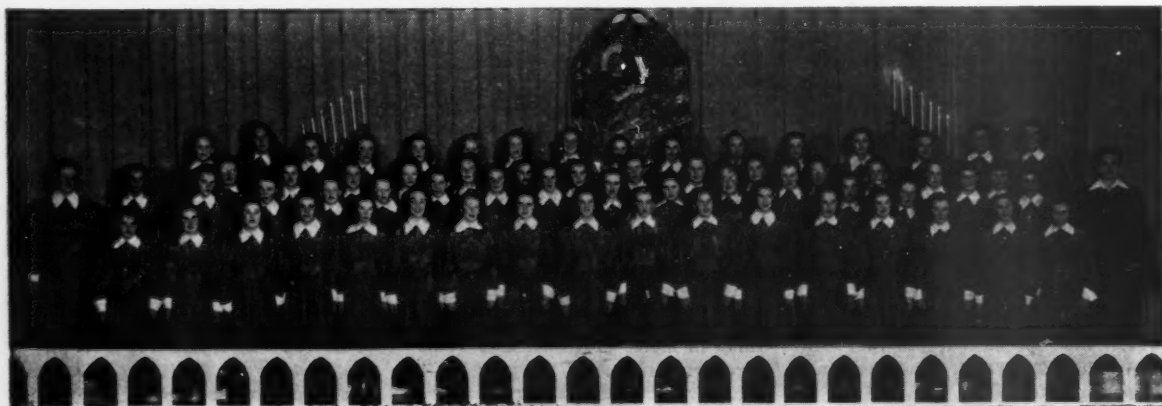
can do so. A few, because of physical defects, cannot.) Through rhythm bands and coordinated gymnasium periods each child should show that he feels music (eurythmics). He will probably do this with large body motions although a few do not. He should have an opportunity, with parent and teacher help at first, to create some music of his own. He should learn stories about music and some of the composers. In the assembly programs he should hear the major instruments of the band and orchestra. He may hear the high school band, orchestra, and choir perform for him. He may hear some outstanding artists. He should see motion pictures telling him about music and the opera, instruments, orchestras and/or bands. If he desires to take piano class instruction the opportunity should be given him to do so.

In his class work he should have the fundamentals of music theory explained to him so that whether he continues instrumentally or vocally he will have a background of music. He should be taught to read music . . . syllables, numbers, interval . . . so that he can sing fairly well at sight some simple melody.

In the intermediate grades he should learn to carry his own part in two-

and three-part singing. He may not be able to sing in a trio but if he is an average child he should be able to sing in tune with three on each part. In class or as an outside activity, he should be allowed to study some pre-band instrument. If he has an aptitude for music as shown by this work plus some talent test, he should be allowed to take class or private instruction in school on some band or orchestra instrument. He should be **ALLOWED TO DO THIS WHETHER OR NOT HE IS DOING PASSING WORK IN HIS ACADEMIC SUBJECTS** and within reason, this opportunity for free instruction should apply to any and all instruments of the symphonic band and orchestra field. Up to this point his work has been largely a part of the **VOCAL PROGRAM** for in many schools the vocal program does the preliminary work and then turns the child over to the instrumental department for instrumental instruction. If he possesses a fine voice he should be given an opportunity to participate in a grade school operetta. He should be encouraged to attend some "grown-up" concerts with his parents. If he plays or sings very well he should be encouraged to enroll in some area or state music festival. (Warning—he

The Maine Central School Choir . . . Martha Fried . . . Conductor. Further proof that good music may be found in the small community, this Junior H. S. Chorus is enrolled from a community which has less than 500 residents.



Choral Section

should not strain his voice and imitate some adult singer. Solo singing is limited at the elementary level). He should be encouraged to listen to good radio and television programs, to discuss them in school and perhaps to learn stories about some of the compositions to be heard. He should be encouraged to take part in his church and Sunday school music program.

As a result of such elementary school participation, a child will have an appreciation which is based upon individual participation in music as well as listening to recordings, radio, television, concerts . . . passively. Each child should be allowed to move as far and as fast in music as he himself can go. The child himself sets his own pattern for musical progress. The school should provide a program which permits this.

Junior High School

At this level the music program begins to specialize. The non-music student sees less of the music major. And within the music department the instrumentalist sees less and less of the vocalist. General music classes should stress the integration of music with every-day living. Correlations with music and language, social studies, etc. should be offered. Boys and girls should be given more music theory, history, and biography so that it will improve their level of understanding and appreciation. Through assembly singing and assembly programs the general music student continues to satisfy HIS love for music.

In the specialized program which may enroll as many as 50% of the junior high school students, the vocal program offers class lessons in singing, perhaps individual instruction, small ensemble work, choir work . . . even an a cappella choir if there are sufficient numbers of singers. An operetta should be given each year. At least one Radio appearance should be scheduled. Children should be allowed to sing in concerts and at various social events. A course recognized toward graduation from senior high school (Rudiments of Music or Theory) should be offered. In it the child should be allowed to continue his individual interests. He may desire to do creative work, to harmonize, or to become an intelligent listener of the musical programs he hears.

The general program is directed toward a better "listening approach" while the specialized program IN ADDITION TO THIS, offers training in performance.



Here is proof that we may have fine choral organizations in even the smallest schools. The 1950 World Almanac does not list Richford because the total population is less than 2500 people but musically they are well known. Three hundred students in the elementary grades sang in an operetta which packed the Town Hall for two consecutive evenings. Music was provided by the school orchestra. The Sweet Wind Orchestra played between acts and Mrs. Carr conducted a musical quiz. In the Spring Recital there were 185 students in the junior-senior choirs. The forty members of the band also appeared. Have adjudicated in Vermont State Finals for the past few years, your editor assures SM readers that the Vermont Choirs are truly tops.

Senior High School

Here we find three levels of instruction: the general student who will become (and often is) a listener, the part-time musician, and the performer. Much as we as teacher like to work with group three students, the majority fall in group one and it is wise for us to offer some courses for these young citizens. A course in appreciation or as we prefer to call it MUSIC CULTURE often appears. One semester—one-half unit toward graduation as an elective, given opportunity to teach some worth-while listening habits. Assembly programs, radio, concerts, and perhaps a bulletin board listing outstanding musical events, tends to round out the general listening program.

The other two groups receive similar training with the exception that one enters into it more deeply. Class instruction and private lessons in voice should be offered (at least if they are offered in the instrumental field). Classes in Harmony, Conducting, History of Music should be included. There should be a specialized music diploma for those who wish to continue in music professionally. (Some arrangements should be made to be certain that music majors take suf-

ficient non-music subjects so that they can meet entrance requirements of the college to which the student wishes to apply.) Solo and small ensembles should be taught. Public performances should be given by ALL CHORAL GROUPS. Somewhere in the vocal program all types of music should be taught. Outstanding students should have leading roles in operettas and cantatas. The most outstanding should have an opportunity to be student directors of choirs and ensembles.

Primary objectives were stated at the close of elementary grades outlines. Each child should be allowed to progress as far as he wishes and as far as his talents will permit him.

The above program is within reason. There are schools with less than 1500 students in the entire system (grades through high school) which do all of these. America is still the land of (musical) opportunity providing the school music teacher and the administration will give our boys and girls a real musical chance. It is our belief that each American boy and girl is entitled to the best that our educational program can give.

A Professional Looks at School Singing

by Francis Drake Ballard

It has been my privilege to have been associated with professional choirs in the capacity of writer or radio producer, since it first burst upon the ears of the listening public and revolutionized group singing as we know it today. With this as a background I say there is every reason for the high school singer today to take courage and to continue the fine work which he is now doing.

Back in 1930, in collaboration with Tom Waring and Charles Henderson, I wrote a musical comedy for Fred Waring's Pennsylvanians. In those days Fred's most effective stage numbers were done in choral fashion, but with the exception of a few soloists, the group couldn't sight read from vocal scores . . . at least not in the true sense. However, they achieved—through arduous rehearsal—effects that no other choral group of that time could manage. That was due largely to Fred's genius as a showman and the musical imagination of his vocal arranger, Henderson. About that time the famous Waring style of singing developed, with the "ooooo" girl-voice echoes and the "moons" that were sung "MOOnnnnnnnnnnnnnnnZ."

Later (I worked) with Henderson in radio, and then when he went to Hollywood to score and direct vocals for 20th Century Fox, it was my good fortune to be associated with Lynn Murray. The relative handful of professional chorus singers in New York at that time provided most of the choral work heard on radio, doubling from one choir to another.

Henderson and I did a series of special vocal presentations for Andre Kostelanetz and the recordings of those broadcasts will bear out the statement that they were a high mark in effective and tricky choral effects. They should have been. Often eight bars of music were rehearsed over and over again for an hour, and so on, far into the night, through scores that ran dozens of pages. Henderson has always been a perfectionist and the slightest effect was worth an extra hour's rehearsal if it resulted in a

" . . . a song is written to be sung and it is impossible to recreate the wedding of words and music that comprise a good song in any way except by opening your mouth and singing it!"

single phrase being polished to perfection.

Now . . . times have changed. Here is the news for high school vocalists which reflects at least one professional's point of view. But first let us bring our experiences up to date. Last summer after completing a new school operetta *PRINCESS OF VIRGINIA* I was invited to visit the New York State Music Camp at Otter Lake. Frankly I was skeptical about the kind of singing that one would hear at such a camp. I worried a good share of my ride up to the Adirondacks because I had written the score "up to Broadway Standards." "Would the high school kids be able to sing it or would they 'mess it up?'" I have never been so pleasantly surprised in my life. Attending a rehearsal of the Camp Chorus I heard a stage full of singers who were singing better than most of the professionals with whom I have associated. Aside from the Waring Choir, these boys and girls sang as well as any I had heard. In a couple of spots one could close his eyes and hear "The Pennsylvanians" as though they were there. Later I learned that this was the standard and that it is the quality of work which is being done in most of our music programs in our larger high schools. From that moment I forgot Radio City and decided to concentrate on writing for school groups. At the moment I am spreading the news of what you are doing in your school choral groups and among radio and television producers I believe there are some who will some day hire you.

All of which brings me to the advantages of becoming a singer! Even a piccolo player doesn't always have

his instrument with him. But a singer hasn't a thing to carry but the tune. Group singing is one of the most satisfying of musical expressions. As an author and composer I can say that a song is written to be sung and it is impossible to recreate the wedding of words and music that comprise a good song in any way except by opening your mouth and singing it!

I do not mean to depreciate instrumental music. After all, my hobby is the collecting and playing of rare violins, but the new high standard and fine quality of singing in the high schools today (and other schools and colleges, of course) should be a potent inspiration to any student who wants to go through life with an ever-handly method of musical expression. You can't play a violin or a snare drum in a shower bath, but brother you can sing *anywhere* at the drop of a downbeat!

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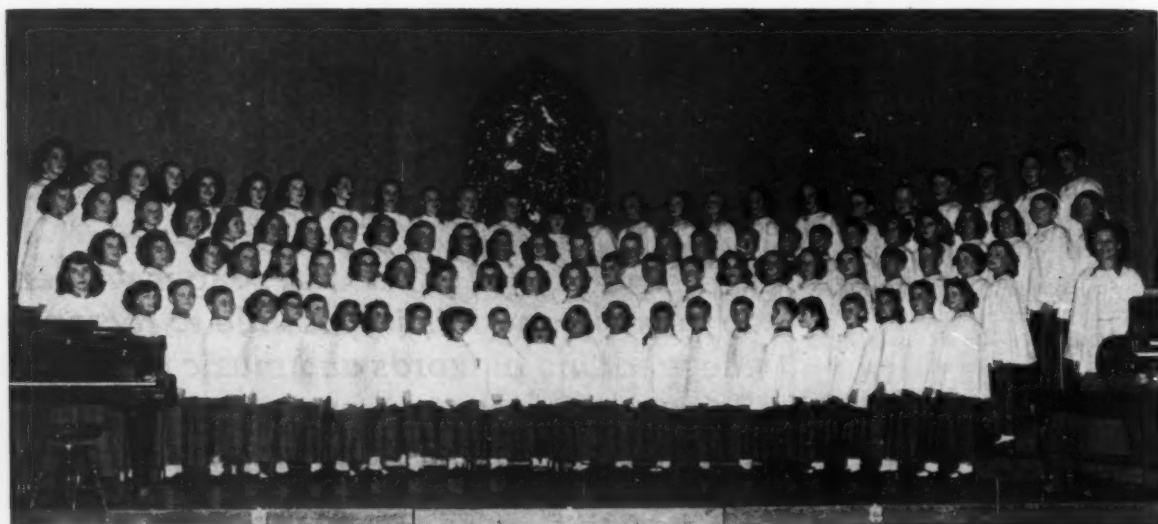
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Choral Section



The Tonawanda, New York, Community Childrens' Chorus. Soloists of this chorus form a special group whose picture appears on the cover of this issue. Lillian Wilder is their director.

The Childrens' Chorus of Tonawanda

Soloist of this Choir from the Group Pictured on the Cover

It all began as a dream—back in 1945—a dream of two community, cultural minded musicians, Mr. and Mrs. W. I. Wilder of Tonawanda, N. Y. Here were dozens of boys and girls, small boys and girls, with a desire to sing Christmas carols. They sang them on their way home from school, they sang them on Saturdays and eve-

nings. It was only natural that they should be invited into the Wilder home and here with the encouragement of Mr. Wilder and the accompaniment of Mrs. Wilder, the idea of a large youth chorus for the city was first envisioned.

Soon the number of boys and girls grew until the home was no longer large enough for the Saturday morning rehearsals. The next step was the hotel ballroom until that too became too small. Through the cooperation of the Board of Education, the high school auditorium was turned over on Saturday mornings to this community project.

Within a year the newspapers were featuring the development of this unusual choral unit. By December 1946 the chorus had made a dozen appearances. It had sung in churches at LaSalle and Wanaka. It had appeared before the Buffalo Kiwanis Club and given several concerts in Kibler High School auditorium. One of its most

thrilling programs was before the children at the Williamsville Children's Home.

In October 1946, Mr. Wilder organized the parents of the children into a club which would cooperate in the program building.

Since then thousands of dollars have been raised by the children. They own their own choir robes, choir risers, fine library of music, and each year about fifteen of the singers are sent to various music camps to continue their study.

Outstanding highlights since 1945 have been the appearance in 1948 with the Buffalo Symphony at Kleinhans Music Hall . . . a performance which brought 1100 music lovers to their feet to applaud the group. Mrs. Wilder also entered her choir in the New York State Festivals where it received the highest rating.

The SCHOOL MUSICIAN congratulates the Chorus, their director, and again states its philosophy that good music can be found anywhere providing there is good leadership and willing community support.

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Baton Twirling

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Here Are Your "4 Musts" Toward Championship Baton Twirling

By Walter C. McShea

Baton twirling today, although still in its infancy, has taken a definite place in the life of the average American girl. Already it has reached tremendous heights and from all indications it will zoom to even greater popularity in the near future.

Every baton twirler wants to be outstanding, whether it be in a local contest or leading the school band on the athletic field. Good sportsmanship, a style of your own, an attractive well balanced routine and last but not least, *daily practice* constitute the making of a god twirler.

Sportsmanship is a definite trait every baton twirler should adopt. Jealousy has no place among you. I can fully understand your desire to

be the winner of any contest in which you participate, but as you well know not everyone can come out first. Therefore, if you are among the losers, be a *good loser*.

If you cannot speak well of the person who has defeated you, do not say anything. There have been numerous arguments both pro and con regarding the attitude of twirlers toward one another. It is my theory the individual baton swinger should be friendly to her competitors and the first person to start her off on the right track of being a good sport is her instructor. It is not enough just to teach her the art of baton twirling but also to stress the fact that *good sportsmanship* is important, too.

It is my opinion that a baton twirler,

For the past five years Mr. McShea has devoted his entire time to Baton Twirling teaching and judging. With six majorettes he has his own twirling show making appearances for military and school entertainment. He has 81 medals and 9 trophies to his credit, is a qualified judge in the New York State Association and has been for the past three years. He is an authority on Eastern twirling.



Twirls • Plays • Sings



Skill, class, beauty and charm, what more could a girl ask. Well Jane Coombs of Anna, Illinois, has lots more to offer; she plays Tympani in the High School Band and sings also with the Girls Glee Club. Jane takes her twirling seriously, has won many "firsts", wants to further her career. A big hand from everywhere for Jane. Keith Whetstone is her Bandmaster.

In her early stages of learning, should adopt a style of her own to distinguish her from other twirlers. The Eastern twirler differs almost entirely from the baton swingers of the West. The Easterners favor the military type of twirling whereas our Western competitors favor the showmanship or flashy style of twirling.

It is the opinion of the writer that either of these styles could win the admiration of an audience. However, a consolidation of the two would be

Beauty Favorite of the Month

Picture on Page 17

Beauty along rarely carries a girl to the height of fame and fortune, but it helps. Jeanette Collier, senior two-baton twirler of Chowchilla, California. Union High School has more than her share of beauty but she has the charm and skill too to make her truly a queen.

Jeanette is 5'3", 115 pounds, has brown natural curly hair, brown eyes. Her measurements are: Bust 34", Waist 23", Hips 35". She is an outstanding beauty in her school, and was runner-up for Barn Dance Queen last year.

Her interests are varied with baton twirling leading. She enjoys basketball, horseback riding, swimming and dancing. Ralph Bredenberg is her Band Director.

a more pleasing and more spectacular display.

An attractive, well balanced routine should not over emphasize a particular form of moves, such as finger tricks, high aerials, leg work and thigh tosses. A baton twirling judge has a difficult task trying to catch the exact number of moves of each contestant because so many twirlers, whose moves are of similar likeness but yet different, scatter them throughout their routines. If they were to consolidate groups of almost similar moves together it would enable the judge to record the approximately, if not definite, amount of moves in each contestants routine.

In my years of being an instructor and judge of baton twirling, I have often wondered what is considered a difficult move. I am sure that what is difficult for one twirler may be simple for another.

The qualities mentioned previously are very important in becoming a good twirler. But there is one more point which I consider most important and that is practice. Without constant daily practice you can never hope to become a top-notch twirler. "Practice makes perfect," as the saying goes. It certainly is true. Practice makes you a smooth, easy-on-the-eyes twirler.

Therefore, I say once again that if you want to be an outstanding baton twirler strive to achieve the qualities of good sportsmanship, a particular style of your own, a well balanced routine and continue constant, daily practice.



And just how could anyone, in 15 short years pile up more beauty than Patricia Burris of Clinton, Tennessee. Pat is a Junior in High School, is 5'2" and makes an impression with every ounce of her 108 pounds. She plays Bassoon, is an accomplished pianist, has a lovely voice, gets plenty of Fan Mail, and enjoys it.

If You Think Baton Twirling is KID Stuff, Here is the Man to Set You Right

**45 Years an Army Drum Major,
Showman, Teacher, Judge**

By John Smetzier

For many years now, baton twirlers have been talking and writing up articles about achieving unity in twirling and judging. Twirlers who compete in one section of the country are at a disadvantage when entering contests elsewhere because the standard of judging is different and the routines required are generally different. This is unfair to the judges as well as the contestants.

What I am going to say is not only from a judges standpoint but is gathered from the observations of teachers as well. Yes, and I can include the twirlers themselves. The hundreds I have judged and talked with, even in the past year, invariably ask the same question "why can't we have some standard rules of judging that are nationally adopted and observed."

How to go about it you ask? Well I believe the simplest way would be to adopt a standard score sheet for all inter-sectional contests. If this came about, teachers would teach it and twirlers would learn to twirl to it.

We have several major contests each year such as the American Legion, V. F. W., Chicago Music Festival, St. Paul Winter Carnival and several others which have a national flavor. If twirlers found they were being judged by the same "yard stick" each time, they would soon begin to twirl to the "yard stick" and that so-called "yard stick" should cover every phase of twirling such as precision, aerials, variety of movements, ambidexterity speed and smoothness, grace and showmanship. Such a score sheet exists! It was used in 1948 at the St. Paul Winter Carnival. I have also judged by that sheet and find it covers all phases of twirling so well that it makes judging a lot easier (if that is possible). I don't know who is the author of it, but I do believe that that score sheet is one of the best and covers all phases of twirling at their proper valuation better than any other I have seen or worked with.

Now a word for the judges. I believe a judge should be a nature person who has had a twirling background; one who understands twirling; who can appreciate and evaluate what the contestant is doing. It is easy for a contestant to have a simple routine and make it smooth and flashy, but what about the contestant who will spend weeks and months perfecting a tricky number. Only an experienced twirler can appreciate the value of such a move or trick. Therefore,



John L. Smetzier of Binghamton, New York, twirled his first baton when he was 14 years old. Now, 45 years later, he is still an expert teacher of the art and a judge of twirling competition. After that first job as twirler with the Fireman's Band of Johnsonburg, Pennsylvania, he became a drum major in the Army and later did some performing on the stage. Ten years ago he started teaching. The baton provides him full time occupation.

my statement, judges should have a twirling background and should have an open mind, should forget any style he might favor but judge strictly on what is being presented to him and score accordingly.

Now judges are human and it is said that no human is perfect so it is only natural he may slip some time. But you contestants remember how many slips and drops you make before taking him to task. For I believe most judges are honest—at least I have never seen one whom I thought dishonest. I have seen some whom I thought not capable but who am I to say too much? I have judged contestants who thought their judge not too bright.

But I sincerely hope the time will come when all contestants will be scored on a standard score sheet. And it is my sincere hope and belief that when that time comes, contestants will be in a happier mood and judges won't have to duck out the back door.

Learn to Twirl a Baton

Be a Winner. I'll Show You How

By Alma Beth Pope

BEGINNERS LESSON

In our October lesson, we worked on "Under Legs from Front Hand Spin". The new one for our class this month is similar to the October twirl, so it shouldn't be too difficult to understand.

Let us start out by having the baton, ball to the left, palm down in the right

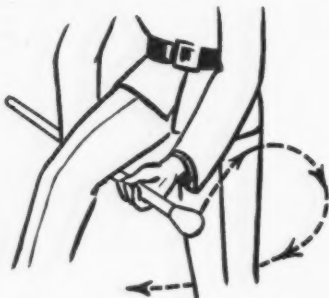


Diagram One.

hand. Bring the tip of the baton over your right wrist and pass the ball under your right leg as in Diagram I. Catch the baton palm up with your left hand. Now turn

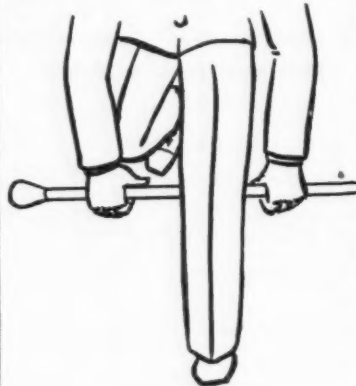


Diagram Two.

the left hand palm down so the ball is leading to go around your left leg, bring your right leg straight in back of you

without letting your right foot touch the floor, as shown in Diagram II.

Catch it palm down with the right hand—this time the ball will be to the right and will then be placed over your right wrist. Repeat the above movements, changing the position of the ball each time.

After you have worked this trick with more speed, change the passing of the baton under and around the opposite leg. Rotate legs every second time.

Contest Calendar

It is our great desire to give you this schedule every month. But we are entirely dependent on you for the information. Please report all planned contests, school, club, college, state or national. With your help this can become your long hoped for complete guide.

On Saturday, April 22, Miss Dorothy Thiede will hold a contest at the Dundee Community High School, Dundee, Illinois. Registration begins at 6:00 and the contest starts at 7:00 P. M. There will be classes for twirlers from two years to twenty-five years of age. Keep this date open.

THE RUDIMENTS

By Lillian Beaumont

My Guest Article this month is by Lillian Beaumont of Gary, Indiana, now Drum Major and Field Marshall of the De Pauw University Band. She has 30 medals, c trophies, is a twice-winner Chicagoland Music Festival, has won countless Firsts in High School Contests, is an expert judge. We will have more from Miss Beaumont.



Alma Beth Pope

In judging contests I have been impressed by the general disregard of the primary "rudiments" so essential to a twirling routine, or I might say, essential to good twirling.

These are the rudiments in the order they appear on the score sheet:—1—Wrist twirl, 2—Figure eight, 3—Cartwheels, 4—Four-finger twirl, 5—Hand to hand or Two hand spin, 6—Pass around the back, 7—Aerial throws, 8—Salute.

Execute these rudiments in both hands, with the thumb of the right hand facing the ball. May I stress that point again,—on the first four rudiments, the thumb facing the ball eliminates any difficulty

(Continued on next page)

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TRICK OF THE MONTH FOR ADVANCED TWIRLERS



Body Rolls

Start with the baton in the right hand and pass the baton around the neck left side (ball leading), and catch the baton palm down with the left hand (close to the ball), bring the baton to the left side in a flat position as shown in Diagram 1. Bring the left hand behind the back bringing the baton in front of your body from the right side as in Diagram II. Bring the right hand behind your back and catch the baton by the tip at your left side with your right hand as in Diagram III.

Repeat the same motion only with the right hand coming across in front of the body and crossing arms in front instead of back so when the baton is released in back you will catch the baton at the right side with the left hand.

We now have the baton in the left hand (by the ball), pass it behind both legs, catch with the right hand at the left side of the legs (by the tip). Bring the baton across in front of the legs with the right hand. Now cross the right and left hands in front and catch the baton by the ball with the left hand.

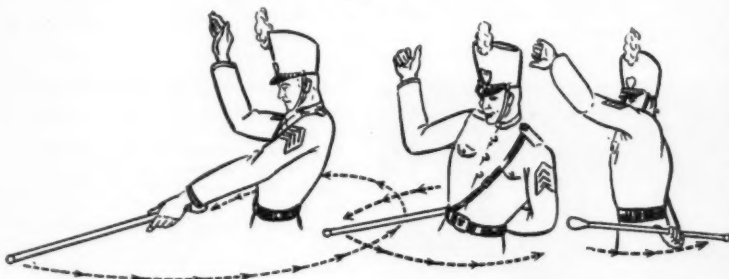
Stand erect and with the baton in your left hand (holding it by the ball), roll it over the waist as we have previously done. Bring the left hand around the back letting the tip lead around the waist, cross your right hand over your left behind your back and catch the baton at your left side by the ball. You now have the tip of

the baton in your right hand, and bring it (ball leading) around the neck left side, catching it palm up with your left hand.

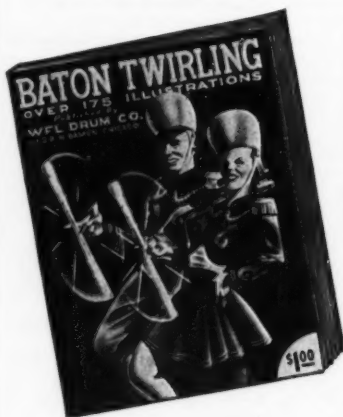
This trick is a fine roll series with each movement done with both hands which should add points to your embidexterity.

The more speed worked up on this trick will make it much more outstanding.

Diagrams (left to right) One, Two and Three.



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The SCHOOL MUSICIAN

Rudiments, begin on preceding page

of smooth continuity. Start with the wrist twirl and go through the next four movements—you don't have to reverse the position of the baton in your hand. The thumb can still face the ball on all four tricks.

Now, to finish this continuity one has to do what I call a "split-finger" twirl. That is, place the baton between the first and second fingers as you drop it forward to go into a figure eight. This allows the baton to come out in front, with the thumb facing the ball, to begin the two-hand twirl and go into the pass around the back, (left hand to right). Following this should come the twirl around the back, (right to left) concluded with the aerial work both vertically and horizontally.

I have tried through this discussion of these rudiments to point out that a continuous movement can be worked out from the first through the eighth rudiments, and this continuity will be advantageous to the twirler who has found it necessary in the past to reverse the position of the baton in the hand in order to do the next rudiment.

The rudiments are the basic requirements of good baton twirling, just as surely as the 13 drum rudiments are indispensable to percussionist. There is no short cut through them. Master these rudiments first and the rest will be easier. I will have more for you on this subject in a later issue.

As one who has judged many contests and has been on the other side of the table, too, it is my belief that rudiments are the essential beginning and end of the good twirler's routine.

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Summer Twirling School Will Camp 14 Students Each Week

Merl Smith's Baton Twirling Camp will open its second summer season on the 4th of June.

This year, there will be many improvements. Landscaping started last fall; a large screened-in porch added to the cabin; a cement slab for morning basic ballet and different types of twirling lessons as well as a place for ping pong, badminton, volley ball, and shuffle board.

Again this year, George Walbridge, Holland, Michigan, will be on the staff as a regular instructor along with Merl and Margaret Smith. Miss Pat Ryan will be swimming instructor and life guard, and supervisor of recreation.

The camp will handle at a maximum 14 students each week for 10 weeks begin-

ning June 4 and ending August 11. Only 140 students can be accepted for the entire summer.

Campers will receive instructions in contest twirling, construction of routine, theory of twirling, ensemble, 2 and 3 batons, flag swinging, teaching and judging. Recreation, ping pong, badminton, volley ball, picnics, tours of the many lakes in this territory, swimming, horse-back riding, miniature golf, movies.

The camp site is near beautiful Lake Wawasee, Indiana's largest inland lake, Lake Syracuse and is situated on the shores of Bonar Lake.

Keep an eye open further in your SCHOOL MUSICIAN for more articles and ads on this camp.



At camp last year, Left to Right, Sonie Rogers, Watervliet, Mich., Pat Davidson, Lima, Ohio, Jo Pulley, Marion, Ind. Caroline Soelch South Bend, Ind., Elaine Schaefer, Buffalo, N. Y., Shirley Haller, Quincy, Ill.

Skilled Texas Twirlers get Recognition



Fame is after these twirlers of Albany, Texas. Left to right they are Lida Rich, Janey Spencer, Betty Dodson, Shirley Handrock and Margie Bernstein. Their band director is William E. Hooper. The girls made the cover of the January Texas Music Educator.

Did You Miss These Helpful Articles in Past Issues of The SM?

The School Band is intimate in its community life, with reality and completeness undreamed by any other gesture of public education. It is the movement in all public spirited affairs.

From this proprietorship interest and deep affection, which every townsman feels for the school band, springs community support. This support must be financial as well as sentimental. Articles appearing in previous issues of The SCHOOL MUSICIAN contain valuable thoughts and suggestions for supervisors and music directors on developing community support.

In addition to those listed below, two fine articles are "Publicity You Need it—Brother" by Richard Daniels, October 1946 and "How to Win Community Support Through Publicity" by Kelly Shugart, April 1949.

CIVIC SUPPORT FOR SCHOOL MUSIC

Ways that Beget Civic Support. *Bagwell*, Dec. 1937.

War in Indiana—School Bands vs Basket Ball. *Heimlich*, Apr. 1939.

School Music a Public Utility. *Hudleson*, Sept. 1940.

Music for Community Use. *Hughes*, Apr. 1943.

SUMMER CAMPS

The summer music camp has become a national institution. These range in size and importance from those conducted by individual schools for their own instrumental and vocal students alone, to the great all summer courses which attract students from all corners of the Nation to study music in wooded fairylands.

As the vacation season approaches, experienced summer music campers yearn for their return to these outings. For Music Directors, Camp promoters and managers, and most of all for the students who enjoy them, past pictureful articles hold a wealth of inspiration and knowhow.

Most of the back issues listed above are available at prices quoted elsewhere in this issue.

Interlochen. Apr. 1930.

Summer Camps of Note. Sept. 1930.

A Camp for Eastern Students. Jan. 1931.

Interlochen, Summer of 1931. *Ramberg*, Sept. 1931.

We Summer at Camp (Cedar Point, Ohio). *McCormick*, Nov. 1932.

Camping out with Euterpe. Oct. 1933.

Music Camps for 1934. Sept. 1934.

Woodland Playgrounds—Summer of 1935. Sept. 1935.

Moon Over my Etude. Sept. 1936.

How We Put Over Our Summer School. *McCutchan*, Oct. 1936.

Summer Music Campers, Ahoy! May, 1937.

Fiddling on the Ol' Camp Ground. *Warmelin*, Sept. 1938.

Camp Reminiscence. *Alden*, Oct. 1938.

Camping Out Was Never Like This When Father was a Boy. Sept. 1940.

"Woodland Fantasia"—The Summer Music Camp. Sept. 1941.

The Things You'll Do This Summer. *J. Harpham*, May 1947.

The Fun of Being a Music Camper. *E. P. Campbell*, May 1947.

Baton Twirling

About those beauties whose pictures appear on page 24

Ann Habiger

Ann is a drum major which does not disqualify her entry in this nation wide search to determine "who is America's most beautiful baton twirler."

Ann is sixteen and a junior in the Colorado Springs, Colorado, High School. She is beautiful and none can question that. But, she also has talent and unusual skill, plays saxophone in the band and in the school saxophone sextet. More than that, she has the gift of showmanship and uses it to assist her director, G. E. Jackson, in planning football shows and street maneuvers. This is her fifth year as a drum major and her director says "she is a fine twirler and a real inspiration to the band on the field."

Ann's height is 5'5", weight 115 pounds, Bust 36", Waist 24", Hips 36", Thigh 20", Calf 13", Ankle 8".

Marlene Rieb

A senior at Parkston High School in South Dakota, Marlene is 5'7" tall and weighs 117 pounds. She plays clarinet in the High School Band and has taken superior ratings in state piano competition. Her charming personality and ability as a twirler have won her many medals in state and national competition. Ronald Hilgenberg is her Band Master.

Evelyn Morgan

Although the information accompanying Evelyn's entry into the beauty competition is incomplete the judges selected her pic-

Nancy Grime



ture for publication this month as a runner-up in the contest, on the beauty merit of the picture alone.

Besides being a charming beauty, Evelyn plays first chair clarinet with the Fayetteville, Arkansas, High School Band and took high honors on her instrument at the festival in Hot Springs in 1949. R. W. Willis is her Band Director.

Pat Moran

With so many beauties in Texas, it is a double honor to be chosen by the community of Kingsville as an entry in our

Posture . Beauty . Poise . Grace

Pure beauty is often best expressed in simplicity and modest charm. The judges are highly pleased with this lovely picture of sixteen year old Nancy Grime who is drum major of the Archbold, Ohio, High School Band. She was a majorette for four years preceeding her present important post. Nancy also plays the baritone sax in the concert band, sings with the chorus and took a leading vocal role in the operetta given by the school this year. Although Nancy is a veteran twirler having begun at an early age, she continues to improve her art and most recently was a student at the Tom Berry School of Twirling in Fort Wayne, Indiana. She has received many awards.

Besides the beauty you see in the picture, Nancy's qualifying measurements are as follows: Height 5'5", Weight 103 pounds, Bust 33", Waist 23", Hips 33", Thigh 18", Calf 12", Ankle 7 1/2".

nation wide beauty contest. Yet the photograph reveals perfect judgment on the part of her sponsors and Pat's set-up as a contestant more than substantiates the impression one gets from the picture.

Pat is seventeen years old, 5'5 1/2" tall, weight 123 pounds, bust 33 1/2", waist 24", hips 35", thigh 20 1/2", calf 13", ankle 9". Wilbur L. Gregg is her Band Master.

Mail Your Entry—Send Photograph for This Feature

IDEAL MEASUREMENT CHART—AGE 15 to 18. DO YOU FIT?

Height	Weight	Bust	Waist	Hips	Thigh	Calf	Ankle
4-11	95	30 3/4	23 3/8	31	18 3/4	11 1/2	7
5-0	100	31 1/8	23 5/8	31 1/2	18 7/8	11 5/8	7 1/8
5-1	105	32 1/8	23 3/4	32	19	12	7 1/4
5-2	110	32 1/4	23 7/8	32 1/4	19 1/8	12 1/8	7 1/2
5-3	115	32 1/2	24	33	19 1/2	12 1/4	7 5/8
5-4	120	33 1/4	24 1/8	33 1/2	19 7/8	12 3/8	7 3/4
5-5	125	33 3/4	24 1/4	34 1/4	20 1/8	12 1/2	7 7/8
5-6	130	34 1/2	25 1/2	35 1/2	20 1/4	12 5/8	8
5-7	135	35	26	36	20 3/4	12 3/4	8 1/8
5-8	140	36	27	37	21 1/4	13 1/8	8 1/2

AND THIS IS YOU

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Margaret Smith—Syracuse, Ind.

George Walbridge—Holland, Mich.

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BONER LAKE, SYRACUSE, INDIANA

WHO is America's Most Beautiful Baton Twirler?



Runners-up this month in the SM's search for America's most beautiful majorettes are, left, above, Miss Ann Habiger of the Colorado Springs High School Band who is almost as expert, not quite, as she is beautiful. Right, Marlene Rieb a senior at Parkston, South Dakota, and the popular twirler with the

High School Band. Left, below, Evelyn Morgan who twirls for the Fayetteville, Arkansas, High School Band, and right Pat Horan of Kingsville in that great state of Texas. More complete information about these beauties will be found elsewhere in this issue.

Lend An Ear
Hear What's Happened To The

Holton 28 Cornet



A YEAR AGO we announced this fine Cornet. We knew it was good. But what we didn't know was that its popularity with instrumentalists, band masters, and students would grow to such sweeping proportions.

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The Flutophone is the starting point and the fine foundation of all school music education in Alliance, Ohio. This is a typical Flutophone class at the North Lincoln School where Mr. Emory Tarr teaches the instrument.

Junior Music

Pays off in all Directions in Alliance, Ohio Schools

FREE LESSONS ON SCHOOL TIME, twenty-two rhythm bands, 300 flutophone lessons at fourth grade level weekly, instrumental instruction on band instruments from grade five, are just part of

Alliance, Ohio's well-rounded music program. Add to this string orchestras in most grade buildings, a high school orchestra, and choir and we have final proof that Superintendent Russell

Schafer, the Board of Education, and the Music Department unite to give students a full musical program.

All of the 22 kindergarten and first grades have rhythm bands, which are taught by the regular elementary teacher.

Mr. Emory Tarr teaches Flutophone lessons to all fourth grades once a week. There are about 300 players. The student buys the flutophone and instruction book.

Concert and Marching Bands

Mr. Eric Duro and Mr. Emory Tarr give instruction on all band instruments, starting in the fifth grade. By the end of this school year we hope to have a band in every grade building. Mr. Duro directs the high school marching and concert bands. Alliance's band is truly a *marching band*. These band drills done on the field vary in pattern from week to week. We are in the part of Ohio that presents the stiffest competition in marching bands.

Orchestras

Miss Gladys Anholt is the string teacher and directs several orchestras. She will have string orchestras in most of the grade buildings by the end of the year and will have some orches-



A Flutophone quartet soon gets the idea from Mr. Tarr and quickly ascends the scale of success until very soon we have four smart young musicians for band, orchestra or chorus.

Behind the all inclusive music program of the Alliance schools is the master planning mind of Vance O'Donnell one of the countries most alert and progressive music supervisors.



Mr. Vance O'Donnell came to Alliance in September 1949 from Medina, Ohio, where he taught instrumental music and supervised the vocal music the past five years.



tras with fairly good instrumentation.

Our string program is in its seventh year and is beginning to show results. We rent half-size and three-quarter size violins to beginners at \$3.00 per year. When the student is large enough for a full size instrument, he purchases his own and the rented instrument

✓ Chorus



If you don't go for instrumental music after the pre-band classes, your musical foundation is still invaluable to you in vocal groups. Here is the mixed chorus which is under the direction of Miss Eva Lee Sackett.

✓ Band



This wonderful High School Concert Band is under the direction of Eric Duro. Each of these boys and girls can credit much of their success in music to their early beginning in the pre-band instrument classes.

✓ Orchestra



Instead of giving you the picture of the beautiful senior concert orchestra, we think you would be more interested to know what is going on with strings in Alliance Grade Schools. This is one of the grade school orchestras which is under the busy direction of Miss Arnholt.

goes to a younger student. The viola, 'cello and string bass instruments may also be rented. We use the half-size viola, 'cello, and string bass which enable us to start the larger instruments with smaller students earlier.

115 on Strings

At present there are 115 students on string instruments in the Alliance City Schools. There is a waiting list on all instruments in the lower grades; therefore, Miss Arnholt chooses the A and B students as beginners.

All students receive free lessons on school time and many of them study privately at the Mount Union College School of Music.

Attractive appearance as well as musical ability feature the orchestra as they appear in black formals and white jackets over tuxedo trousers.

Choral Groups

Miss Eva Lee Sackett, vocal director in the high school has a mixed chorus of sixty voices, a girl's glee club of eighty, a boy's glee club of thirty-two and various ensemble groups. These people have an opportunity to train in two voice training classes. This group wears maroon robes with white satin stoles.

Musical productions to which the public is invited are an operetta and Christmas vespers by the vocal groups, a spring band concert, and a winter



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orchestra concert from instrumental groups, in addition to a May Music festival of both vocal and instrumental groups, elementary and secondary. All athletic events, school commencements, plays and the variety show use school music and individual artists.

Everyone Helps

The cooperation between the different departments of Alliance High School is shown by the boys in the machine shop making music stands, under the capable leadership of Mr. Charles Stein. Mr. F. D. Saine is our Vocational Supervisor. We had 40 stands which were used by the high

school band and orchestra, and when we planned for the bands and orchestras in all grade and junior high buildings, more stands were needed. With some donated materials and labor outside the school, we were able to make these stands for \$2.00 each.

Complimentary musical organizations within the community are the Junior Music Study Club, the Band Mother's Club, the String Parents' Club (in organization), the Community Concert Series (tickets to school musicians at half prices), as well as the Inter Club Sing Competition and Fine Arts Club in the school.

Elkharts' Junior Orchestra

(Begins on page 6)

the help of the director explain position, name and location of strings and the first lesson is under way. The understanding of whole and half steps has already been learned on the major instrument. Finger patterns have been learned in the beginning years and apply naturally to any string instrument. Therefore, surprisingly good results are attained even in the first lesson. In the short period of two weeks the players have helped each other sufficiently to play an orchestral selection with complete instrumentation of strings, wind and percussion.

This picture of the Elkhart All-City Junior High School Orchestra includes instrumentalists from two Junior High Schools and is drawn largely from the eighth and ninth grades. Only a few of the seventh grade players are able to advance beyond the training orchestra and comply with the entrance requirements of this concert group. This is true because the eighth grade student has a year more of training and the ninth grade two years beyond the seventh grade player. This condition is a healthy one in that it provides a sustained interest and steady development throughout the seventh grade year. Also the seventh grade student is not faced with trying to play beyond his ability at this level. In other words, the training year is not a penalty imposed upon the student but rather another logical step in his musical development. The majority of the instruments in this group are privately owned. Such instruments as the celeste, harp, bassoon, string bass and percussion are maintained in good balance by the school budget.

A typical repertoire of this orchestra for one year is:

ALL-CITY JUNIOR HIGH ORCHESTRA REPERTOIRE 1949-1950

Ave Verum Corpus, Mozart
Cat and the Fiddle, L. Brockton
Chanson Russe, Moussorgsky
Cradle Song, M. Hauser
Early California, Isaac, Choate
Gavotta, J. H. Schmelser
Gigue, G. Logi
Hansel and Gretel, E. Humperdinck
Intermezzo from "L'Arlesienne Suite," No. 2, G. Bizet
King's Highway—Overture, Isaac
March, J. De St. Luc
March of the Dwarfs, C. Drake
Strings change to secondary instruments
March of the Meistersingers, Wagner-Herfurth
Pizzicato Caprice, String orchestra, F. Barnard
Rondo Espressivo, String orchestra, Beethoven
Russian Song-Dance, String orchestra, Dubensky
Syncopated Clock, L. Anderson
Thou Prince of Life, O Christ Our Lord, J. S. Bach

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Star studded with the musical jewels of the nation, the great Conference at St. Louis will be the finest testimony of the cultural power school music education ever given. Every music educator in the land should be present to witness and hear its inspiring performances.

Among them will be the appearance of the North Texas College Concert Band which is under the direction of Maurice McAdow. Their concert is programed for Tuesday, March 21.

The band will play concerts en route to and from St. Louis. They will appear in Tyler, Texas, Gladewater, Henderson, Bossier City, Louisiana; Arkansas A & M College at Magnolia, Arkansas, Searcy, Blytheville, Arkansas Polytechnic at Russellville; two concerts in Memphis, Tennessee on the campus of Christian Brothers College sponsored by the West Tennessee Band Association; Marion, Mount Vernon, and Greenville, Illinois; and St. Louis, Missouri.

The band will number one hundred pieces and will feature several outstanding soloists, including Larry Wiehe, trombonist, who for many years was a national first-division winner from Centralia, Illinois; and his brother Douglas Wiehe who will appear in a trumpet trio with Merlin Jenkins, and Euell Box. Other soloists will be Mr. Willard Elliott of the North Texas State Staff who will be featured as a bassoon soloist; Mary Jane Sullivan, clarinetists; Elizabeth Wifley, a harpist from Webster Groves, Missouri; and Miss Marjorie McClung who recently auditioned for Mary Garden and received the following comment: "the finest young voice I have ever heard." Miss McClung is a student of Mary McCormick of the North Texas State faculty.

See us in St. Louis. Booth 63

Iowa Bandmasters Invade Drake for Annual Clinic

Most Bandmasters within a radius of 150 miles of Des Moines, Iowa, attended the second annual C.I.B.A. Instrumental Clinic held there on February 11. The Clinic was co-sponsored by the Iowa High School Music Association and Drake University. Nearly 700 were in attendance.

Guest directors at the Clinic were Myron Russell, Iowa State Teachers College, on the Clarinet, Harold Hines, Drake, on the Cornet, David Kennedy, Iowa State Teachers College on the French Horn, and William Druckenmiller, Drake, on the Flute.

Sessions filled the band hall to capacity. Morning sessions were devoted to elementary fundamentals while the afternoon concerned itself with problems confronting the advanced student. A luncheon was given for the band directors.

C.I.B.A. Officers are Ray T. DeVilbiss of Winterset, President; R. D. Day of Ames, First Vice-President, Milton Trexel of Jefferson, Second Vice-President and Bill Mason of Des Moines, Secretary-Treasurer.

MISSISSIPPI BATONAIRES TURN OUT FOR DELTA STATE 3-WAY CLINICS

(Picture Below)

Cleveland, Miss.—Over three hundred Mississippi high school band students were in attendance during the three instrumental clinics sponsored by the music department of Delta State College here it was announced by Dr. John Paul Jones, head of the music department.

About sixty drummers attended the first of these clinics which was in charge of Miss Grace Kelly, an alumna of Delta State and considered one of the best drummers in Mississippi. This percussion clinic was followed on two successive Saturdays by clinics for the woodwind and brass. Mr. Edward L. Cross, Delta State band director and assistant professor of music, had charge of the woodwind clinic, being assisted by Mr. Victor Zajec, Charleston, and Mr. J. H. Rennick, Green-

vile, all being well schooled reed men. The brass clinic, the last of the three, was well presented by Mr. Francis Hinman, Clarksdale; Mr. Bennie Beach, Greenville, and Mr. Fred Taylor of Cleveland. These men presented their views on brass technique and climaxed their talks by presenting a trumpet trio with themselves as principals, thus showing that results and unity of purpose is of more importance than any difference of opinion in teaching approach. During the afternoon session of the brass clinic, Mr. Del Kniering, Leland, presented a demonstration on trombone technique including two solos, being accompanied by Mr. Walter Parks of Benoit. Mr. Cross then led in a general roundtable discussion on brass problems.

These clinics by instrumental families are forerunners to the big band clinic-festival to be held on the Delta State campus, and sponsored by the music department, March 10 and 11 with Mr. H. E. Nutt, of Vandercook School of Music, Chicago, as the guest director.

**Don't Miss the
M.E.N. Conference
St. Louis, Mo., March 18-23**



Mississippi Music Directors attending the Instrumental Clinics sponsored by the Music Department of Delta State College, Cleveland, Mississippi, left to right, front row: John Swanner, Tutwiler; Mary Bush Shepherd, Winona; Milton Barbee, Drew; Bill Fesmire, Shelby; W. R. Scott, Lexington. Second row: J. H. Rennick, Greenville; Fred Taylor, Cleveland; Edward L. Cross, Delta State band director; Boyd Martin, Hollandale; Del. Kniering, Leland; Chandler Worley, Ruleville. Third row: H. B. Killion, Jackson; R. W. Phelps, Neeld Instrument Company; Victor Zajec, Charleston; Dr. John Paul Jones, Head of the Music Department of Delta State College; Walter Parks, Benoit; Bennie Beach, Greenville. Music Directors not in the picture: Miss Grace Kelly, Itta Bena and Mr. Francis Hinman, Clarksdale.

This Indiana Group Disproves Talk About String Mortality



In West Lafayette, Indiana, this High School String Ensemble is as popular as radio. It is under the direction of Marshall Howenstein.

This picture is proof enough that the string movement in the small schools of our country is not as dead as some would have us believe. This ensemble has had a crowded schedule of engagements to fill during the past year in not only their own community, but others as well. School events, Service Clubs, Commencements, and Lodge dinners have demanded a great deal of their out-of-school time. All of these young musicians are members of the school orchestra. Even the pianist plays violin in the larger group.

The members of the ensemble from left to right are Joanne Lakin, piano;

Pat Woods, bass; Madge Bachman, viola; Mason Yearian, first violin; Norman Hocking, second violin, and Mike Patterson, 'cello. The group is under the direction of Marshall Howenstein, school band and orchestra director.

San Antonio Director sees Round Program in Texas

G. Lewis Doll, Director of Music in San Antonio, Texas, has just been re-elected to a three-year term as Chairman of the Orchestra Division and vice-president of the Texas Music Educators Association. His aim is to develop a balanced program in Texas schools. Recently he organized the San Antonio Youth Symphony Orchestra.

The post in the San Antonio school was newly created last August and Mr. Doll has inaugurated many new activities in his schedule in an effort to create a diversified program which includes a proper return of the strings to the school music program.

But When Bainum Gives a Concert! That's Different

When the 95 piece Northwestern University Concert Band sits down for a concert, the band itself is in the spotlight. Its director, Glenn Cliff Bainum, has won his greatest fame as a formation expert, the All-Star football show in Chicago each year being one of his greatest triumphs.

But the Concert Band is an entirely different type of organization with a completely different type of instrumentation and tonal effect than the famous NU Football band. Oldtimers knew what to expect of this modern organization at the concert in February. New comers found their jaded musical palates enjoying a brand new taste thrill.

For instance, there was Don Gillis' clever Symphony No. 5½ ("A Symphony for Fun"): a special manuscript arrangement of two movements: "Spiritual!" and "Perpetual Emotion!" Also the group of numbers by Herman Troppe, an amazing accordion virtuoso who has to be seen to be believed.

And—something that in all probability no one has ever previously heard—a 17th century "canon" performed by twenty pairs of woodwind and brass players reading from opposite ends of the same sheet of music simultaneously.

See us in St. Louis. Booth 63

California Music Clinic In Hollywood April 2-4

The Music Convention of the California Music Educators Association will be held in Hollywood, April 2-4. The theme of the convention "Music and the General Classroom."

Chief Clinician is Mr. Frank Scheiber, First Vice-President of the California Elementary School Administrators Association. The subject matter of this convention touches a new angle of music in the schools which is extremely justified. Music is for every child and should be carried in some form straight to the classroom.

So. Dakota Clinicians Take a Breather



If you answered "here" when they called the roll at the South Dakota Band Clinic, Brookings, February 3, maybe you can find yourself in this picture taken by C. Wallace Gould. Carl Christensen speaks. Frank Simon relaxes.

I Hear Music —EVERYWHERE

By Forrest L. McAllister

When you see that snappy high school band parading, or the city civic orchestra playing in concert, have you ever wondered what the rural folks are doing for music? I found out what they are doing in Illinois!

Professor R. I. Regnier and his able music specialist, James K. Van Slyke, both of the Sociological Department of the Agricultural Extension Service at the University, have developed a practical down to earth approach to music in the rural areas. Each year a Music and Drama Festival (contest) is held in each of the 102 counties followed by Six District Festivals and a final State Festival. I was fortunate enough to be selected as the Adjudicator for the Six District and State Festival. The District Festivals were held on six successive nights. The State followed in two weeks.

Here is what I saw and heard: Complete families forming orchestras; vocal and instrumental groups made up of neighborhood farmers. They were beautifully costumed and dramatized their presentations very well. Was it musically sound? The answer lies within the 3,000 people who applauded the State finals held in the auditorium of the University of Illinois. It was superb!

Why has Illinois developed such a wonderful rural music program? Why does a church having a membership of 240 form a fourteen piece Sunday school orchestra including four violins, a cello and a string bass? It is because the rural music program is well organized. It is because a few people took the initiative to develop a simple but effective program of action. The University Agricultural Staff is the coordinator. County farm and home advisors are taking an active interest. Sixty rural choruses are rehearsing weekly. The "Messiah" was presented an enumerable number of times during Christmas.

Can other states follow a similar pattern? Yes, indeed! They can do this by developing County Music Councils with the help of county farm and home advisors. (The American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois, will act as consultant upon request).

A wonderful urban and rural project would be the producing of the one act opera "Down in the Valley." It is published by Schlirmer. Running time is forty minutes. It is probably the most honest and truly American production of its kind to be developed in a decade.

It requires little casting and simple staging. I saw it produced by a rural chorus at the University of Illinois with only four hours of coordinated rehearsal. The five leads represented five distant counties. Seven thousand people saw, heard and loved it.

"Thoughts While Shaving"

I wonder how many music educators are using the MENC "Outline of a Program for Music Education," as a goal in developing a balanced school music program?

I wonder how many high schools can boast of a seventy-four piece Symphony Orchestra like the one at Elkhart, Indiana which is under the direction of J. Frederick Muller.

Photo postcards of school orchestras, bands and choruses are good money makers and excellent public relations devices.

It is certainly good to see the number of school superintendents who are encouraging string classes in the elementary schools. Joliet, Illinois has set their goal for 400 beginning elementary string players. This writer salutes them for their active interest in strings.

I hear that Class 'C' Bands may soon be able to get optional accordion and guitar parts in new arrangements. Orchids to the publisher who will give these orphan players a chance to play in the school band!

It is surprising how many school bands receive a percentage of the athletic gate receipts.

I wonder what the new AMC film for elementary school children will be like. I hear it will be great for school music teachers.



Nebraska Band Repays Town in Park Concerts

Championships and Division I superiors come regularly for this Class B band from Central City, Nebraska. At Nebraska's largest marching band contest, held at Grand Island, the Central City musicians have won top honors twice in the last three years, winning the last superior this fall.

State music contest superiors also have been won for the past seven consecutive years.

All members of the organization, except drummers, belong to a chamber music ensemble which practices once or more each week and performs for community functions. These ensembles also enter the District contest in the spring and have some fine records: The brass sextette has won eight out of nine superiors; The clarinet Quartette has won six out of seven; The saxophone Quartette has five out of six to its credit and the flute group has four out of five.

Champion soloists on practically all instruments have grown up with the band and make competition keen wherever they go. The band provided many musicians for service bands during the war and now has graduates playing in University and college bands in many parts of the country.

During the summer months the band plays a series of concerts for the city in the shell at North Park in Central City. Last summer the concerts featured a trip around the world through music.

Instrumental music is in its fifteenth

year in Central City and is still under the same leader, M. L. Crandell, who started the program. Mr. Crandell, who is well known in Nebraska, is one of a trio of band leader brothers who all teach in Nebraska, C. A. Crandell of David City,

and C. M. Crandell of Nebraska City being the other two. The three boys are sons of M. L. Crandell, Sr., who pioneered to Nebraska in a covered wagon and was the organizer of some of the first bands in the state.



This Central City, Nebraska, High School Band is an integral part of community life. They play summer concerts in the park. M. L. Crandell is the director.

Musician's Dream of Quiet Summer Study Comes to Life in the Colorado Mountains

To Beth Miller, concert pianist, composer and teacher of Lincoln, Nebraska, came the vision of the bigness of music, its crescendos rising heavenward, its most delicate passages too big for studio walls to hold. She dreamed of study under blue skies in the open spaces. She had the courage, as a first attempt, to gather up her students and scurry off to a place in the Rockies where the atmosphere of the music might blend into the ideal inspiration.

Then, in 1942 her inspired idea made a more practical demonstration in the establishment of the Rocky Ridge Music Center located at the foot of Mt. Meeker about twelve miles south of Estes Park, Colorado. Here her summer group is romantically quartered in a chalet formerly occupied by the Italian Counsel at Denver.

This season the Center includes in its faculty Mr. Arne Oldberg, one of America's foremost composers who will conduct Master Classes in piano.

Other faculty members are: Mr. George Swigart of the San Francisco Symphony and teacher at Mills College who will instruct in violin. Miss Estelle Swigart of

A Theory Class in an Unusual Setting

the Public Schools in Glencoe, Illinois, cello and bass. Kathleen Shaw Miller ex-



Beth Miller

perienced singer, teacher and critic, classes in voice.

The courses of study are designed to round out the abilities of talented students

and to broaden their acquaintance with music. Although emphasis is placed on performance and weekly concerts are presented, classes in theory, ear training, sight reading, and ensemble, are a part of the daily routine.

Intensive study in an outdoor setting, the musical advantage of daily association with fine musicians, concerts, playing classes, all combine to make this an enriching musical experience, as well as a vacation.

The student body is made up largely of young men and women from the mid-western states whose average age is eighteen. The 1950 season of the Rocky Ridge Music Center will be divided into two periods: First period, June 12th to July 22nd; second period, July 22nd to August 30th. Fifty students will be accepted for each period.

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At St. Louis Get New Ideas for Music Week May 7-14

More than three thousand cities and towns in the United States will celebrate Music Week in 1950 from May 7 to 14 inclusive.

For the schools Music Week provides an excellent opportunity to impress upon the public the extent, quality and progressive outlook of their work in music. It should be used as a setting in which to demonstrate what has been accomplished during the year, and the plans and needs for the coming year. An elaborate program is not recommended if conditions do not warrant, but a strong effort should be made to give the community a sampling of what is being done in the various grades to make of the new generation better performers and more intelligent listeners than were their parents.

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Maryland County Bands Bring Praise to Ronca



"You're going to have one of the finest school bands in the State within a short time with a man like that directing it." That was the compliment paid to Michael J. Ronca, director of the Manassas and Nokesville School Bands, after a recent concert. Above is the Lyndon Hill, Maryland, Park High School Band, organized by Mr. Ronca and directed by him along with many others in Prince Georges County. His bands are active in all community affairs as well as the athletic events of the schools. At the All-State teachers' meeting recently Mr. Ronca was made Vice President of the Maryland Music Teachers association, in charge of All-State Bands.



SUCCESSFUL CAREERS IN MUSIC

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The story of trumpeter DIZZY GILLESPIE outstanding Martin artist

This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.



1 John Birks Gillespie, better known today as "Dizzy," began his career with an instrument furnished by his school band. A neighbor loaned him a trumpet so he could practice at home.



2 Born in Cheraw, S. C., Dizzy got most of his formal education in Philadelphia, where he was recognized as an outstanding member of his high school band.



3 Long hours of practice paid off when Frank Fairfax listened and liked his playing. He gave 18-year-old Dizzy a job... the beginning of a professional career that was to bring him fame.



4 After playing two years with Fairfax, Gillespie joined Teddy Hill's band, which toured England and the Continent... receiving an enthusiastic welcome from European jazz fans.



5 When he returned from overseas, Dizzy decided he needed a horn on which he could play his very best. After a careful trial of leading makes, he selected his first Martin.



6 Dizzy, during the early 1940's played in a group at Minton's Playhouse in New York where he and a few others created a new type of jazz that was to become known as "bebop."



7 The next several years he gained considerable recognition playing trumpet with Duke Ellington, Cab Calloway, Benny Carter, Charlie Barnet, Earl Hines, and other famous bands.



8 With Oscar Pettiford, Dizzy got together a small 32nd Street combo which lasted until 1946. Later he organized several small and large bands of his own.



9 Esquire magazine voted Gillespie its "New Star" award in 1945. Metronome's poll in 1947 acclaimed him top trumpeter in the land. Dizzy Gillespie, King of Bop, had arrived.

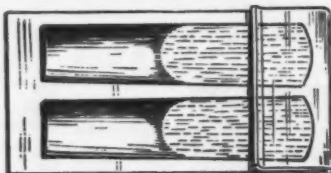


10 Like so many leading musicians, Dizzy is convinced that his Martin can't be beat, especially for recording. His fine trumpet work can be heard on records under many labels.



11 The marvelous technique of Diz with his Martin has made him the most copied trumpeter since Beiderbecke. His beret, glasses and tiny goatee have become the trade-mark of bop.

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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

East Tennessee Band Clinics

Just attended two East Tennessee Band Clinics. First, the Senior Clinic at Harri-man High School, January 27, 28 and 29, with J. B. Dodge Clinic Manager and H. E. Nutt, Dean of the Vandercook School of Music, Guest Conductor. Gee, Mr. Nutt is a busy worker. He gave us an excellent demonstration on teaching brass instruments. He is OK too, because, yes—he really does spell his name with two t's instead of one!

The second clinic was the East Tennessee Junior Clinic at Everett High School, Maryville, February 2, 4 and 5, with George H. Lasanas Clinic Manager. Owen Seltz of Atlanta, Georgia, was the Guest Conductor. Demonstrations were given by several band directors attending—marching band by A. R. Strang of Alcoa; percussion by Jack Flowers of Knoxville; woodwind by John Dameron, member of the Knoxville Symphony and Band Director at Clinton; clarinet by Earl Paluzzi, Band Director at Bristol and former solo clarinetist at the famous Joliet, Illinois High School Band; brass instruments by your columnist.

Want a Free Trombone Lesson?

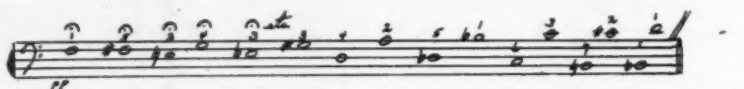
Would you like to take a free trombone lesson? If so, get out your instrument,



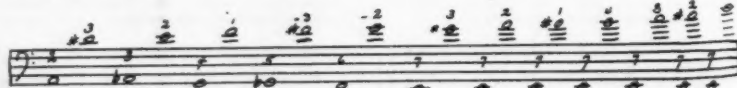
R. M. West, freshman trombone pupil of B. H. Walker, taking his weekly lesson. R. M. made first chair first trombone in the East Tennessee Junior Clinic held at Everett High School, Maryville, February 2, 3 and 4.

push the outer slide down to the seventh position, and put a few drops of slide oil on the lower portions of the inside slides. Work the slide until the oil is freely applied. Raise your music stand and stand for a few minutes so as to have your body in position for deeper breathing.

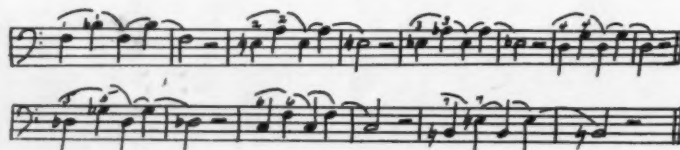
a. Now for a little attention to your



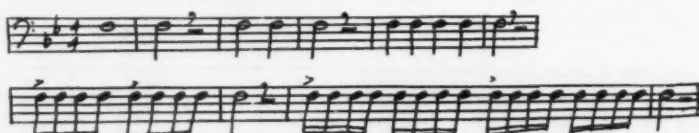
Example 1



Example 2



Example 3



Example 4



Example 5

breathing and breath control. Remove your coat and any tight clothing, loosen your belt, and place your hands on the soft muscular portion of your body just above the hips and below the ribs with thumbs to the back and fingers of each hand to the side and front so as to feel the dome-shaped muscles near the lower ribs known as the diaphragm. Now slightly open your lips at the corners of your mouth and quickly snatch a deep, full breath so as to expand these diaphragm muscles under your hands. Make your lower ribs and diaphragm move out similar to inflating a balloon. No, don't raise your shoulders nor push out your upper chest as this will cause you to inhale a shallow chest breath. When the lower lungs are full, your upper chest will fill of its own accord. Now, exhale this breath slowly for 20 or 30 counts with a soft hissing sound. Repeat this exercise several times trying to breathe deeper and fuller in order to hiss longer with each breath until you can hiss at least 30 seconds with one breath.

b. *Holding your Instrument.* Now, grasp the trombone so that the weight is supported entirely with the palm and end of fingers of your left hand, leaving the right hand free to manipulate the slide. Hold your instrument out straight and never, never slanting toward the floor. Grasp your slide lightly with thumb and first and second fingers of the right hand. Keep your wrist flexible so as to almost throw your slide from one position to another with a quick but relaxed movement. The hinged movement of your wrist makes most of the shorter shifts while the wrist, arm, elbow, and even shoulder are used for the longer positions.

c. *Forming Lips.* Form your lips as in saying "M" with red of lips touching after pushing the lower jaw forward until the upper and lower teeth are even. Keep the corners of your mouth firm but do not stretch your lips so tight that they are too thin over your teeth.

d. *Placing Mouthpiece.* Place your mouthpiece in the center of your lips both vertically and horizontally unless you have protruding teeth or other physical defects which may interfere with this placement. Place your mouthpiece one-half on upper lip and one-half on lower lip, then let nature guide you in moving it slightly upward or downward until you find the placement which gives you the best tone and playing response in all registers.

e. *Sustained Whisper Tones.* Let's begin with 3 to 5 minutes of extremely soft playing of long, sustained tones. Begin with F⁴ (fourth line) and hold each tone at least 20 slow counts as softly as possible and without any waver in breath flow so as to keep pitch from changing. Next, take F⁵ above the starting tone, then E⁵ below the starting tone, etc., alternating back and forth, one half step above the last high note then one half step lower than the last low note, as shown in Exercise 1, until you go as high as you can without pressure on your mouthpiece. Mark your highest note and rest your lips for a few seconds away from the mouthpiece.

f. *High and Low Tones.* To get the high notes, press your lips closer together in the center, roll the red portion slightly inward, use more breath, blow upward toward top of rim, tighten cheeks (upward rather than outward). To get the low notes, form lips as in saying letter "O", roll your lips out, open them, drop your chin, blow downward, and use lots of breath.

No. 1 of a series on the why of
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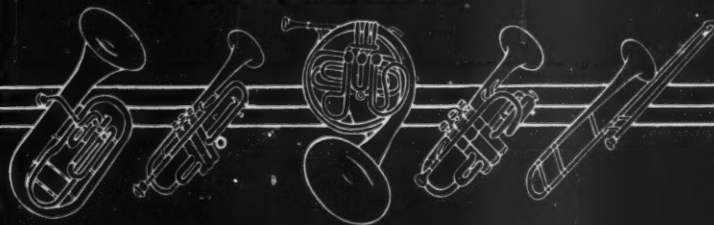
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g. *Lip Slurs for Building Lips.* Let's spend about 5 minutes of our lesson on lip slurs to strengthen your lips and make your control of tone more flexible. Begin with the slur of the perfect fourths as shown below in Exercise 2. Attack only the first note of each set of slurs and glide smoothly to the next tone by increasing your breath pressure, blowing upward, tightening the lip muscles at the center and slightly at the corners, rolling in red of the lips a little, raising cheek muscles and back of your tongue.

If the fourths are easy for you, try some lip slurs in sixths and octaves. Each pair of notes is played in the same position, using alternate positions when necessary. The sixths start from F (fourth line) up to D in first position, and follow down in half steps using each position down to low B \flat (second line), repeating each slur. Start your octave slurs at B \flat (second line) seventh position, slurring up to B \flat (first space above staff). Each slur is repeated before going to the next position. Play each slur as softly as possible using quarter notes and go up to

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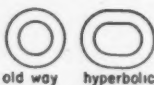
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State "Superior" Brass Quintet from Chattanooga Central High School. Jack Vincent, French Horn, Bill Moore, French Horn, Warren Bibbey, trombone, Director B. H. Walker, Bill Smith, cornet, and Antonio Holland, cornet. Number used was "Polo-naise Militaire" Op. 40, No. 1 by Chopin.

the limit of your range. Be sure to rest your lips a second or two when they feel the least bit tired.

h. *Tonguing (ordinary detached).* Now, let's spend 2 or 3 minutes of our private lesson on ordinary detached tonguing for study of attack, release, spacing, grouping, etc. This style of tonguing is especially used in fast movements and marches. Begin with Exercise 3 shown below. Start each tone as in pronouncing the syllable "toe" or "ta" by withdrawing the tip of your tongue from the tip of the upper teeth with a quick and precise but relaxed movement. Your attack should be clear and precise as in imitating the sound of jerking a stopper from a jug. To stop each tone, merely stop blowing. Simple enough, eh? Do not use the tongue to stop the tone as this produces a disagreeable "tatt", whereas if you release your tone with your breath, a rounded and nicely fashioned sound is produced. Leave a small silence of about a sixteenth rest between the whole, half, quarter and eighth notes in ordinary detached tonguing unless the part is to be played legato or connected. During these small

silences, do not take breath or open your lips until you reach a comma. Remember to slightly accent every four eighth notes and every eight sixteenth notes. This places the emphasis on 1 and 3 in 4/4 time. Repeat the above exercise using the Note B \flat (top line bass clef).

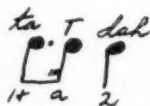
i. *Legato (connected) Tonguing.* Now, for 2 or 3 minutes on legato or connected style of tonguing in which there is no noticeable silence between each tone—instead the notes are smoothly connected. You are to use this style of tonguing especially in slow movements and smooth flowing songs. Practice the legato exercise below, starting the first note under the long, curved line with the ordinary "toe" or "ta" attack, and then keep your breath flowing with as little interference in the breath flow as possible as you soft tongue the other notes under each curve. Do this with a gentle caressing movement of your tongue in the roof of your mouth, as in singing the syllable "doe". I suggest that you first try the exercise by singing the syllables "Toe, doe, doe, doe", then play it on your trombone imitating the tongue movements you used in singing.



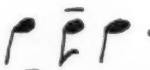
Your columnist demonstrating teaching and playing of brass instruments to the directors and students attending the East Tennessee Junior Clinic, Everett High School, Maryville, February 2, 3 and 4.

Next, practice for 2 or 3 minutes the legato (connected) tonguing on a series of different tones as shown in Exercise 5 in which slurring is impossible without smearing, but in which you may imitate a slur by use of your connected tonguing. Attack with "toè" the first tone under the curved line and then soft tongue with "doo" each of the other tones as you quickly and smoothly shift the slide so that the slide and the soft attack occur exactly at the same time. If you do this exercise correctly, you should not get any smearing effect as you change notes. Each change of notes should sound as if they were completely slurred on a baritone.

3. *Easy Solo.* Now, let's spend the remainder of this lesson doing a brief stroll through an easy solo. The solo selected for this lesson is "Apollo" by Forrest Buchtel. Yes, it is easy. Remember my daily plea is "study the easier solos and play them well rather than murder the difficult ones." The beginning section (5) to (13), marked Andante probably should be played semi-legato (almost smoothly connected) for the most part, or, at least, sustain each note full value and play it in a broad, full, singing style. Try to keep the breath and tone flowing continuously from comma to comma but be sure to either tongue or soft tongue each note just as the slide reaches the positions. The third note from beginning is an eighth following a dotted quarter note and should be marked with a long mark over it. Do this with red pencil to remind you to play it full value. The same holds true of the eighth following the dotted quarter in the fourth measure before (13). Try giving a little emphasis to the first note at (5). Also same at first note of the fifth measure after (5). Give the dotted eighth note followed by the sixteenth in measures 2, 4 and 6 after (5) full value; that is, play it



and not



Play (13) a little faster and more spirited. Use a more detached style of tonguing in order to give musical contrast for four measures. Then the remainder of this section to (21) should be played in the slower, broad, singing style as in the beginning.

Play (29) to (45) in light spirited style, using detached and staccato tonguing. Slightly emphasize the first note of the first measure of each phrase to add rhythm. At (49) play more softly and more smoothly connected for eight measures, then begin using the spirited, detached style of tonguing again and continue throughout the remainder of the solo.

Remember to observe all the contrasts in tempo, accents and other expression marks. Try to produce some slight contrast in phrasing as often as you think will be within the bounds of good musical taste.

I hope this one-hour lesson will be as practical and beneficial to you as it has been to other private pupils, such as the one whose picture appears with this column.

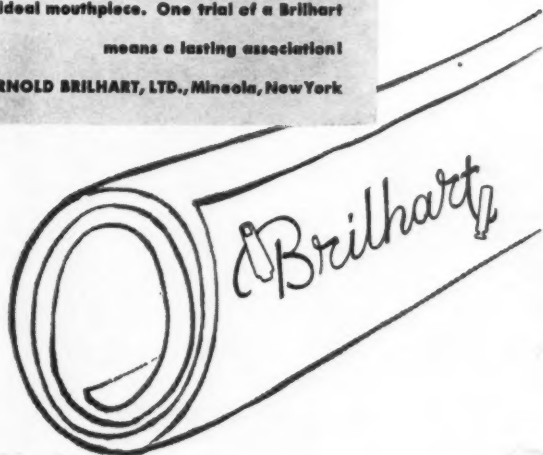
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Percussion, for Band and Orchestra

By Dr. John Paul Jones
Head, Music Department
Delta State College
Cleveland, Mississippi

Our music department and campus has been a bee-hive of activity the last three weeks because we have been having a series of instrumental clinics. As far as this column is concerned, we are interested most in the first of these which was our percussion clinic. It was, indeed, a glorious sight to see about sixty drummers and their directors gathered for the purpose of learning more about the playing of drums.

Miss Grace Kelly, director of band at Itta Bena, Mississippi, and considered one of the finest drummers in the state, was chief instructor for the percussion clinic and presented a splendid demonstration of rudimental playing and then completed the demonstration with a performance of one of her drum ensembles. By meeting in groups according to state classification, each group or section was rehearsed in the state required band number. At a later meeting, these groups

received considerable practice on their selected contest numbers. Again, the drummers were grouped according to instruments; all snare drums together, all cymbals and base drums together, and all tympani in another group. The bell lyre was grouped with the tympani. In these sectional meetings, specific problems concerning these particular instruments were studied and an attempt was made to answer all questions. At the final meeting, the writer concluded with a session on materials and methods for drums.

The success of this percussion clinic was recognized by all and we are looking forward to repeating it again next year at which time we will probably have it earlier in the year so that its good may be felt the balance of the year.

It seems to me that at least a slight review of the proceedings might well be in order. Last month, I promised an

article on the actual application of rudiments to the reading of drum music. This may come later for I do want to get some of our clinic material into good use. The following questions were asked during the day and the answers are approximately as given at that time.

Question: "Should tympany heads be left tight or under tension when the instrument is not in use?"

Answer: Yes, the heads should be left tight in order to keep a decent collar and thus keep the tuning range. If this is not done there is danger of some shrinkage.

Question: "How can the head of the tympani be tightened when the head is already pulled down as far as it will go?"

Answer: The head in this case had been stretched just about as much as it could be. The head should be released from tension then with a wet cloth or sponge wipe the top side of the head thoroughly, being careful not to get water under the hoop. After wetting the head, the head should be tightened until there is a collar of about half an inch or so. By the time the head has dried it will have drawn up and all the slack will have disappeared. If water is allowed to get under the hoop, there is a danger of tearing the head if tension is placed on the head before it dries.

Question: "What part should be played on the bell lyre?"

Answer: Too often the bell lyre is given any part which is playable in the key of C—the oboe part, a transposed cornet part, or most anything not being used by someone else. The bell lyre deserves better attention than this; it also needs careful handling since any part it

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plays will sound very prominent. Bell lyre parts should be written especially for this instrument. All rapid passages or runs should be eliminated, using only the bare melody or skeleton outline of it. Occasional chords sound good, and playing with two mallets increases the value of the bell lyre considerably. Also, the bell lyre should not be used continuously. To do so makes for monotony and the novelty of the instrument is lost.

Question: "What can be done to snare drum heads when they have been tightened so far they can not be tightened any more?"

Answer: A snare drum head in this condition should be re-set. Remove the head, wet it and remove it from the hoop. Then treat it as a new head, soaking it thoroughly and re-tucking it on the flesh hoop. Pull the head just slightly over the edge of the drum shell when tightening—just enough to set and shape the head to the shell.

Question: "Where is the proper spot to strike a drum?"

Answer: It would not be too far off to ask back: "what kind of a drum?" A snare drum gives its best response when struck directly in the center and, if necessary, a spot about the size of a half dollar should be marked in pencil in the exact center. All sticking should then be done within this spot. The bass drum is an exception to this rule and so is the tympani. These two instruments respond best when hit off-center. A direct hit in the center of either a bass drum or the tympani only results in a dull "thud" of no musical value. The most musical spot can be found easily by starting at the rim and striking the drum several strokes in succession, moving toward the center in so doing. You will find one place which seems to give the best tone. This place may vary slightly due to size and condition of the drum.

Question: "Is there any value in promoting drum ensembles or in using the drum section as a performing ensemble?"

Answer: If there is any value to be derived from any ensemble work it certainly is to be found in the drum ensemble. Unity and precision is something to be most desired in the drum section and plenty of ensemble experience will attain this better than anything else. However, drummers should not perform continuously on the same instrument but should move around between numbers, changing from one instrument to the other. I would not advise this for contest purposes but I would for practice and concert. A drummer who understands only one instrument is, indeed, of value but not as valuable as he would be if he were able to help in any part of the section.

Question: "Should the arms of the snare drummer be raised high in the air when playing?"

Answer: Yes, a certain amount of showmanship is necessary in the drum section and on parade especially should this showmanship be exhibited. There is one caution, however. Too much "show-off" is not good at any time and there is nothing better than good, solid, business-like playing. Stick twirling is not a part of concert drumming.

The entire clinic day was spent in finding good answers to good questions—sensible, every-day questions which will make better playing drummers, and make drummers better acquainted with the upkeep of drum equipment.

(Please turn to page 56)

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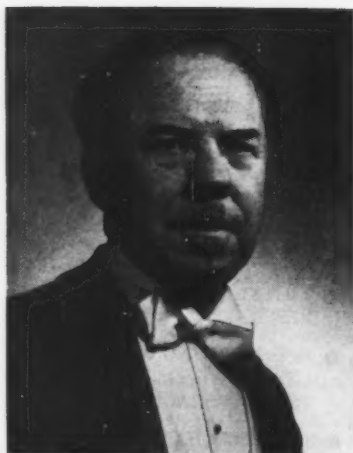
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Most Common Faults

Question: A very well known Music Supervisor and Director has just written asking "What are the most common faults of the average flutist?" He has gone on to say that "For political reasons—or call them what you may—I am going to ask that my name and address not be used, should you care to make a part of this letter a constituent of your regular column in *The SCHOOL MUSICIAN*. It is my duty to instruct all instrumentalists—or at least to supervise such instruction—that has to do with regular members of our musical organizations. The flutists constitute my greatest problem, and that is because I have had little authentic flute instruction, and owing to an abnormally thick lower lip, I can not produce a flute tone of inspirational quality. Years ago when I was located in Illinois, you came to my assistance in a really big way. Please know that your fine co-operation is very greatly appreciated."

Answer: Yours is a good question and we feel sure that it will be of interest to many who are faced with the same problem. Instead of advising in the negative—that is by stating the common faults—we will follow along the lines of the affirmative. We are hoping that all readers interested in the art of Flute Playing, will adhere most religiously to the rules herein suggested. Here they are:

Correct position of the hands is of great importance. Keep the fingers—of both hands—in a curved position, just as though grasping an imaginary baseball. Play with the tips of the fingers, keeping them just above the keys at all times. Avoid raising the fingers any higher than is necessary in order to let the keys open, when released from finger pressure. Never allow the little finger left, to come at rest underneath the G sharp key. Let the thumb of the right hand be curved forward slightly and rest directly under the 1st triller key. To shove it away up towards the head-joint is to bring about great handicap in fingering.

If this is not clear to you, just take your hand off the flute and point your right thumb as far as you can to the left,

and then try to finger an imaginary rapid passage. Now hold your thumb just beneath the first and second fingers and try it again. You will be happily amazed at the pleasant result. Be sure to keep little



This is Jackie Morgan of Sterling, Colorado, student of Rex Elton Fair. She covers a lot of mileage to get her lessons and her sincerity is reflected in her fine Flute performances.

finger right on the D sharp key on all tones except low D, C sharp and C, middle D (natural) and the high C—in altissimo, the highest C on your flute. When playing a high B flat or B natural—in altissimo—and in pianissimo effect, it is:—on many flutes—necessary to let the D sharp key be closed. In rapidly played passages where the slur covers over all, it is often better to let the little finger right, rest on the D sharp key.

When we speak of letting "four right" rest upon the D sharp key, we mean that enough pressure should be used to keep the D sharp key open. When making a slur from low C or C sharp to D sharp, be sure that the little finger slides from one key to the next with enough pressure to hold the low keys down, and to open the D sharp key when it is reached. Reversed action demands the same physical effort. Be sure that the first finger left is raised off the C key when playing middle D, D sharp and E flat.

This is a common fault, and one that

would be not only seen but *heard* by any first class flutist. Except in trills or playing very rapid passages, the 2nd finger F sharp should be avoided. Be sure to make the F sharps with 3rd right whenever possible. For the most part this rule should apply to the high F sharp too. However, we have found many flutes that came through our repair shop, that seemed to respond more easily, and to be in better tune and of better tone quality. In the third register, should the 2nd finger right be used. Should you be so handicapped with such an instrument, then let your desire for pleasant results be the guide. Every month many of our readers ask about the use of the B flat thumb key.

All artist flutists avoid the use of this key as much as possible. It is well to do that, so that you are not confused when this key *must* be avoided, as in playing in five or more sharps, or in six or more flats.

This is true in the key of D flat also, and that, when the high G flat is encountered. High F sharp and G flat cannot be played with the B flat thumb key pressed down. The exception to this rule of "No B flat thumb key" is when very rapid arpeggios—as in G minor, or diminished running chords using the B flat, etc., or in the so called Harmonic fingering as concerning the high F to E, and many other such combinations. Be sure to play in tune so far as it is possible.

Avoid rolling your flute in and out while playing, and BE SURE that all three Ds on your flute are in tune with themselves. This can be cared for by the cork adjustment in the head-joint. Approximately, this cork should be set at $17\frac{1}{2}$ millimeters from the center of the embouchure. After that, adjust your head-cork to the place where the three Ds are in tune. If upper notes are sharp, then the cork should be moved backwards—towards the small end—reverse this order if high tones are flat. Note: Under ordinary circumstances it would take a flute student several years under a fine instructor to gain all details of technique as herein offered you. That it is terribly condensed, we know, but there are some who will profit by every statement.

We do hope that you are one of these serious students. Your questions will be as a pleasure to us, and complete co-operation has been yours ever since we wrote our first column in *The SCHOOL MUSICIAN* in 1937.

"Clear across town?"

"That is too far to go
for a Flute Lesson"

Question: A Mr. Ettleman—living in a city of some four hundred people—has written us to this effect: "My daughter seems to be blessed with a natural talent for playing the flute. We live in the north part of the city, and there is an artist flutist and instructor who lives on the south side. My daughter took two lessons from him and then decided that it was too much of a trip, so has been working 'on her own'. Since she is determined to do this, I will very greatly appreciate your sending me any literature that you feel she should have."

Answer: Under separate cover we are sending to you the desired material. If any questions arise as to proper use of it, or if all is not completely understood, we shall be glad to hear from you. Here is some information that may induce your daughter to change her mind about "crossing the city" to take a lesson. On

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Saturdays, we accept no Denver students, and that, for the reason that our whole day is filled to overflowing, with students that come from out of the city. Some of them come even from Nebraska, Kansas and Wyoming. Of course these students come only every two or three or maybe every four weeks. We have one young lady student who comes from right near the Colorado-Nebraska line. Her good mother drives her in some one hundred and fifty miles, and she has not missed a single appointment in over a year. I am sending to this column, a photograph of this highly admired student. Her name is Jackie Morgan, and she hails from Sterling, Colorado.

Does she look sad or abused or unhappy because of her *three hundred mile* trip for each flute lesson? All of you who look at her smiling countenance will of course vote NO. Jackie is doing a wonderful job with her flute and all other school subjects. She is admired and loved by all who know her.

In so many instances we long for and admire the blessings that seem fairly out of our reach, and there are a few that will struggle on and on against all odds, in order to secure and to enjoy and to profit by them. Then there are others that will literally ignore those that are near at hand, or in other words, those that can be served us on "a golden platter".

Come on, little daughter Ettleman, let's take advantage of this golden opportunity that seems to be yours. Just catch that bus at next arranged lesson time, sit back there in ease while reading your favorite magazine or other bit of literature, and contrast your situation with that of Jackie, who is riding thru heat, cold, rain or snow, in an effort to duplicate your wonderful opportunity.

How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

From time to time through the medium of this column, I plan to discuss some of the problems of arranging for dance band. Not that I intend to go overboard for the 'hep-cats' or turn each issue into a 'jam-session' for promoting bigger and better 'Be-Bop' 'swingaroos', but rather, recognizing that the dance band has a legitimate and continuing place in the modern musical scene, I am going to attempt to point out some of the defects of some of our modern arrangements, where there are defects, and at the same time try to present some constructive criticism that it is to be hoped might lead to better arrangements in the future. In this latter attempt I am going to need the assistance of all of our readers and I do hope that those of you who are interested in this project will write in to me with your ideas and suggestions.

Recently, the young fellow that plays piano regularly with our local college dance band was unable to be present at one of our college dances. For this reason, and knowing that years ago I had played piano for a time with a dance band

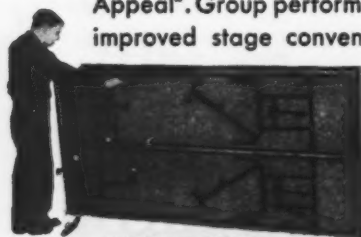
in eastern New York state, some of the other boys in the band came around at the last minute to see if I wouldn't fill in for the evening's engagement.

I agreed, my heart being full of compassion at the moment for their unhappy predicament, and so, for the ensuing three hours, I had a perfectly delightful time trying to beat the stuffings out of a battered old upright piano for the lofty purpose of imparting a little solid rhythm to the 'tout-ensemble'. That I must have succeeded admirably can best be judged by the fact that after an entire evening during which I scarcely heard a note that I was playing and during which from time to time the boys in the band kept shouting to me to play louder, I ended up with a case of very sore fingers and the pleasant assurances on the part of some of my faculty colleagues that I had a nice individualistic style and ought to play more often with the local boys! Such sweet praise for that rare opportunity to exercise my arm muscles so thoroughly on a poor defenseless instrument that had no chance to come back at me and really tell

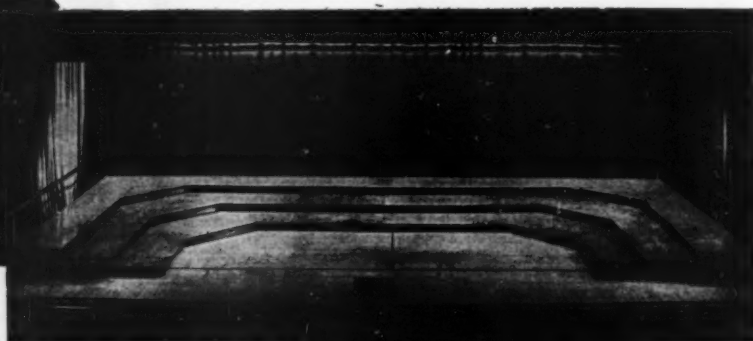
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me what a 'lousy' job I was doing to it with my sledge hammer stroke!

All of which leads to the principal thesis of this particular article, namely this, that the average dance band pianist doesn't have much chance to do other than I did during my evening of torture—in other words, beat out chords by the yard with never a chance for a solo or with never a chance for artistic self-expression.

I well know that there are some of our readers of *THE SCHOOL MUSICIAN* who will counter to this by pointing out the very insignificant role the mellophone, or even French Horn, has to play in the average band selection. And perhaps the analogy that they can draw here is meritorious or is sufficient refutation to my contention that the piano should be given a much more important and interesting part to play in the average dance band arrangement.

Nevertheless, I maintain that an occasional piano solo interspersed from time to time will add much variety to an arrangement and at the same time offer a pleasant relief to the jittery nerves and jangled ears of a long-suffering public that has to take all this cacophonous hash in large doses.

One of my principal objections to the majority of dance band arrangements is that they are in most cases much too stereotyped. The saxs, have a swing, then the cornets, then, if he is lucky, the tuba player has a chance to exhale a few well-chosen "burps" while the trombone player bleats in the style of a sick nanny goat looking for her philandering mate. And, of course, while all this is going on the poor, lonesome, and forgotten piano player keeps right on in his own self-effacing way of tossing off chords by the thousand and with no other reward in sight than the hope that after the evening is all over he can go home to bed, to sweet dreams, and to oblivion.

Why do arrangers have to so frequently show so little originality? I am well aware that many of the so-called name bands employ their own special arrangers who get paid good money for grinding out arrangements suited to the capabilities of the particular bands for which they work. And from time to time a few of these arrangements show a little originality in their construction.

Unfortunately, however, the vast majority of the dance bands around the country have to content themselves with stock arrangements. These are neither tailored to measure nor do they have the commendable virtue of revealing the bands that play them in an individualistic light.

It is quite true that many dance bands never give the arranger a fair chance. In other words, instead of playing the arrangement as written, they frequently cut it down to size, or in common parlance, they play what they call "intro" (introduction), three socks (refrains), and let it go at that. Oftentimes some of the best parts of an arrangement are thus omitted and, of course, this is no fault of the arranger.

It is also true that some dance bands have to put up with pianists who lack the requisite technic to surmount the obstacles of a difficult solo part—if such might be included in the part. On the other hand, there are many bands with fine pianists who are sufficiently original in outlook to have the sense to utilize the talents at their disposal and to alter these stock arrangements in order to make a place for the pianist to show off his virtuosity to best advantage.

However, despite the fact that many bands are solving the problem of poor arrangements by doctoring these up, this does not excuse the fact that the vast majority of dance band arrangements are tasteless, commonplace, and stereotyped to the Nth degree. It is true that the addition of a vocal chorus now and then by a vocal soloist with the band affords a pleasant relief to the otherwise monotonous effect. It is also true that some bands are using the marimba, vibra-harp, xylophone, etc. to good advantage, in solo passages. But these, more often than not, are additions to the original arrangement and are not incorporated into it by the original arranger.

There is no reason on earth why it shouldn't be feasible to make stock dance band arrangements more interesting with more variety of solo instrument treatment. It is not necessary for the saxs, or the trumpets to have the best passages nine-tenths of the time. The drums should have more say, likewise the trombone, likewise the vibra-harp or xylophone, etc.

It wouldn't even hurt now and then to give the grandiose tuba and "bull fiddle" their solo parts. It might startle the public at first, but I am sure that the public could get used to it.

Perhaps all this is nothing but a re-hash of the age-old argument to give each instrument in the ensemble its own chance now and then to have a solo passage. If so, I am for this, as I have always been.

But more than this, we need more variety in our dance band arrangements. The "hep-cats" and "jitter-bugs" can still have their fling while the pianists, drummers, trombone players, etc. "cut a rug" now and then in their own right. Let's continue to make with the "jive" and while we are doing it make our arrangements more original and skillful. At least, I hope that this can be done so that I will never again have to spend an evening like the last one I suffered while trying to assert my rights as a pianist banging against an ivory fortress.

See you next month!



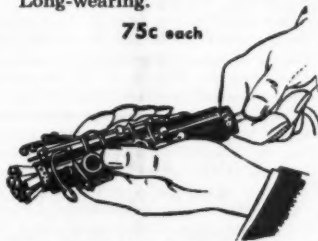
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How to Play the Double Reeds

The Double Reed Classroom Bassoon... Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado

During the past few weeks I've attended several Conventions of Musical Organizations. Have also conducted several Double Reed Clinics taking me to Nebraska, Kansas and of course Colorado. At two of the clinics, one in Colorado and one in Kansas, the same suggestion was made to me—that I conduct a similar lecture in the "Double Reed Classroom" so that its readers might benefit as well as the relatively limited attendance attending Clinic.

After thinking it over for a couple of days I realized it could be of great value to readers of *THE SCHOOL MUSICIAN*, both students and Music Supervisors.

During my lectures on Double Reed Instruments for Clinic sessions, I follow a pretty close outline of procedure in order to completely cover the subject matters pertaining to them. This outline is normally divided into three sections. At the completion of my remarks on the subject matter pertaining to each section I have a round table or open discussion by the class. This normally brings out many points of interest to everyone concerned.

We must remember these Clinics are usually conducted in a College or University with all the Music Supervisors and Band Directors of the State or District invited to participate. In this manner ideas are born, many problems are solved, the exchange of thoughts, methods of procedure, etcetera, all tend to broaden ones knowledge musically.

My last Clinic conducted in Kansas was at the Fort Hays Kansas State College, Hays, Kansas. Harold G. Palmer, Band Director. Mr. Palmer is better known in his community as just "Hal". Those of you who might be acquainted with Hal will know him to be a wide awake young fellow with a lot on the ball. Hal thought enough of the Double Reed Clinic to take minutes on it, for which I'm very grateful as this record has given me materials in conversation which transpired during the open discussions. So you can accept my remarks here, quoting discussions, as being authentic.

The trend of the lecture ran like this—
Section I. The Instrument. A. Physical construction. B. The Reed.

Section II. Tone production. A. Embouchure. B. Type of Tone. C. Maintaining Pitch. D. Tonguing. E. Vibrato.

Section III. A. Equality of tone in all registers. B. Finger technique. C. Development of alternate fingerings for velocity and smoothness. D. High register.

Let us begin with Section I, (The Instrument, A) for the Oboe. Primarily the Oboe is constructed physically with overtones breaking in octaves or 12ths aided of course with two octave keys and a half-hole.

An illustration was shown on a blackboard by writing the chromatic scale from low C-sharp on the Oboe upward thru high C above the staff. The overtones thru this range all break in octaves in the following manner.

Three tones—Low C-sharp, D, E-flat

break in octaves by aid of the half-hole. Five tones—E first line thru G-sharp second line by aid of the first octave key. Four tones—A second space thru C third space by aid of the second octave key. This gives a range of two octaves minus a half tone. High C-sharp, D, E-flat are overtones of 12ths emulating from F-sharp, G, A-flat in the Staff. Tones higher than E-flat are all made with the aid of the first octave key.

This explanation is very simple and of-

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fers no problems. However, there were a great number of Teachers present who had not seen it so definitely defined before.

In reference to the physical construction of the Bassoon, I suggested the class read the December, 1949 and January, 1950 issues of *The SCHOOL MUSICIAN*. These issues pertain to the history of the Bassoon dating back some four hundred years.

Let us now consider B) of section I. The Reed. The reed could involve books of information and knowledge. However, the production of tone as applied to Double Reeds is primarily the same regardless of size. What would apply to the Oboe reed would primarily apply to the Bassoon, English Horn or Contra-Bassoon.

In bringing out the following points the class was readily open for discussion. 1) Quality of cane important. 2) Three distinct types of trimming reeds. 3) Harmonic point of reed and its importance. 4) Grip or bite on reed for correct embouchure.

At this point I demonstrated several types of sound made with the reed only—Then the same procedure with the reed placed on the instrument. Considerable discussion was given pro and con about the reed from which I believe every one derived beneficial knowledge including myself. The general conception of the above discussion resulted in this—The quality of instrument, the quality of reed and cane from which the reed is made, the trim to which one is accustomed to playing, etc., all tie into Section II. Tone Production.

As you will remember, under the heading of Tone Production, we listed the following—A) Embouchure, B) Type of Tone, C) Maintaining Pitch, D) Tonguing, E) Vibrato. Thru-logical reasoning, A) Embouchure and B) Type of Tone tie up together. In other words, the type of embouchure will determine the type of tone produced.

First of all, Double Reed Instruments are wind playing instruments and the wind or air must go thru the instrument freely in order to produce a free, open, resonant sound. If the air goes thru the instrument, or shall we say the reed, stuffy, your tone is going to sound stuffy. If the reed is at all pinched you can not help but get a pinched sound, etc. Knowledge of the Harmonic Point of the reed is so important.

If you take hold of the reed with your lips on the end or tip of the reed, which is below the harmonic point, you cannot help but get a woody or reedy sound. If you go over the harmonic point, too far on the reed, you cannot help but get a honk in your sound. The harmonic point will vary as to its position on every reed. We must know first of all just where that point is on each reed in order to get the sound required or preferred. When you blow on the reed, off the instrument, and a double sound is produced you are on the harmonic point. That double sound must be produced thru the reed while playing your instrument in order to get a free, open resonant sound.

Section II. C) Maintaining pitch.

Speed of air is complete control of pitch regardless of how it is regulated. Here I asked this question. What are the different methods of this control? 1) Actually blowing the correct speed of air for a given pitch regardless of the size of the opening it is blown thru. 2) Regulating speed of air by changing the opening of the tip of the reed. 3) Regulating speed

of air by changing the opening of the throat.

A decision was soon reached here in open discussion. 1) In blowing a required speed of air thru an opening regardless

of the size of the opening would involve lack of control of volume (loudness and softness of tone). 2) Regulating speed of air by changing the opening of the tip (Please turn to page 52)

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THE Violin

By M/Sgt. Edward B. Haines, Concertmeister (First violinist)

The U. S. Air Force Symphony Orchestra

The artistic responsibility of any "professional" instrumentalist today as always is the intelligible projection of musical ideas through the correlation and coordination of structural material as perceived in composition. It becomes necessary for one to do more than mechanically perform what the score dictates. A thorough knowledge and understanding of principles involved is mandatory. Far too many aspirants have been blindly led along a road of fascinating technical complexities away from the true artistic goal which is beauty.

Over attention to mechanical detail often results in a loss of the sense of proportion and design. In any language words are mere mediums through which ideas are expressed. Ideas are therefore of greater importance. This is especially true when we enter the realm of art—in this instance our consideration is the language of music. Notes are the words and in logical sequence form phrases which in turn express ideas. The performer must transfer these ideas or thought patterns to the ears of the listener in a way that will make understanding possible. It naturally follows that the capacity for abstract thinking on the part of the performer will dictate the degree of profundity with which he enhances the musical phrase. It stands to reason that the performer must possess more than mechanical facility.

A sound basis of logic and understanding of its application must be his to command. That basis of logic today is mathematics. The art of architecture has so much in common with that of music that a comparison between the two may be made. Through mathematical logic they converge combining science and beauty so deftly that a line cannot be drawn where science ends and beauty begins. Transfer any musical score to graph (geometric projection) and it becomes possible to see as in building structure all of the design at one time. The scheme of things' proportions and relations remain constant before you. Symmetry and balance are at once apparent.

This of course is not possible for the listener as memory is necessary to judge the musical design. The following of a score during a performance aids memory but there are few listeners with the inclination or ability to do so hence the importance of logical sequence and definite plan in any composition and its proper projection. Logical sequence and definite plan comprise "form"—the form of music is therefore nothing more than structures properly related and proportioned. The great composers whose works we have learned to love were masters of "form"—Bach, Beethoven, Brahms, right down to our great moderns.

Today we have mathematical means of determining the esthetic value of any composers works in so far as balanced symmetry is understood and expressed in the arts. For example—though Bach

undoubtedly did not have the advantage of "mathematical formulae" his whole conception of music was saturated in the mathematics of music as evidenced in his marvelous facility for repeating themes with varied counterpoints attaining balanced symmetry very nearly mathematically perfect. Beethoven also achieved near perfection and has often been referred to as "the great architect of music".

My friend and teacher the late renowned architect-musician Alfred Hopkins once stated—"Beethoven's view of symmetry is the architect's view and any departure from it is made with the greatest caution". Beethoven made free use of a most important structural detail namely "taper". In architecture the line of "taper" is called the entasis. Contraction of melodic harmonic or rhythmic trajectories explains its musical significance. What the tapering of a column does for the eye the tapering of melodic line, etc., in music does for the ear. It brings about the realization of structural completion and beginning—a focal point so to speak. It can be understood that clarity of form enhances the beauty of any work of art.

The responsibility of the performer seems more obvious than ever and I must again state that it is necessary to do more than mechanically perform what the score dictates. Failure in this makes the performer guilty of misrepresenting himself as a "musician" for the implied meaning of the term "musician" is the ability to project the qualities of great music—dignity repose balance symmetry—through the understanding of structural proportions and design. Lack of this understanding—lack of "musicianship" is a major fault in a vast majority of instrumentalists who have become so engrossed in the process of developing mechanical perfection that their duty as performers is not realized. The inevitable realization of musical immaturity may come too late if artistic responsibility is not accepted. The price of failure must be paid again too often in the form of complexes—activation of a performance fear mechanism and bitter disappointment.

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Questions Answered about the Double Bass

by S/Sgt. William J. Zachunko

The U. S. Air Force Symphony Orchestra

Q. How can I improve my intonation?

A. There are several things you can do. Your intonation can be improved by careful practice of scales in all keys and making certain you have the correct interval between each note. For example if you are practicing the scale of D major begin with your open D string. Then play E with your first finger making sure it is a whole step higher. If it sounds flat or sharp, move your finger up or down the fingerboard until it is in tune with D. When you are satisfied your E is correct proceed to play F. Again you must listen for correct pitch and move your fourth finger up or down the fingerboard if the note is out of tune. Move only your fourth finger however. The first finger must remain over the E you previously played. This will train your hand to the proper stretch for whole tone intervals. After getting your F in tune you may proceed on up the scale listening for each note. As you practice more you will be able to tell in an instant if each note of any scale you play is in tune. It is well to practice minor scales in both modes too.

Another aide to better intonation is the study of intervals. Study intervals of thirds up to octaves and study them in all keys. Play them slowly at first listening carefully to each interval. When you are sure of your intonation play them faster.

Q. I am taking up the bass at school. Can you give the names of some books I can study from?

A. The best known and widely used Studies are Simandl's "New Method for Double Bass". It is published in the United States and your music dealer can get it for you. Another method is the Billé "Studies for the Double Bass". However this edition is printed in Italy and may not be available at this time.

Q. Sometimes my strings make a buzzing sound on the fingerboard. What causes that?

A. There are several things than can

cause strings to rattle or buzz on the fingerboard. First you may be pressing too hard with your bow especially on the E string. Or your bridge can be too low. A good gauge is the thickness of your little finger between string and fingerboard at

the end of the board. If you can get your little finger under the G string with just a little pressure the height of the bridge is correct. But if the G string feels very tight against your finger it is too low.

Another cause of buzzing strings can be from the fingerboard being too straight. There is a slight curve in all fingerboards and if there is not enough curve the strings will vibrate against the board. The proper curve should be checked by your violin repairman.



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Dear Sir: Here is a problem for your string department to crack. What causes an open E string on the violin to *gurgle* when played with a bow? (And I do mean *gurgle*.) I have put on new strings, checked for any vibrations, cracks and openings but find none. This situation has me stymied and my student discouraged.

—C. J. P., Keyser, West Virginia.

Our experts suggest that you could be using too much rosin on the bow or perhaps not the right kind. Also, there are three gauges of E strings, are you using the right gauge? Last but not least, keep the string clean between practice periods, the E string is a very sensitive string. If these suggestions do not correct the trouble, feel free to contact us again.



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Alabama Boosters find New Ways to Raise Money for Uniforms

Something, we believe, has been added to the moneymaking list for high school bands. The Andalusia, Alabama, Band Parents' Club under the leadership of Joe Pless, John Wilson, and Levi Wishum

has hit upon the idea of selling decals or transfers to raise money for some of their band's expenses.

The two-color decal was designed by bandmaster Dan Hanna and 1,000 of them



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This decal which is 4 1/2 inches high made a lot of money for the Boosters Club behind the Andalusia, Alabama, High School Band. Director Hanna is now working on a band handbook which he will have ready in a few weeks. What they do in this town is really done, but good.

were ordered from a prominent manufac- turer at a cost of approximately \$40. The decals were received at the end of the football marching season and while local enthusiasm was still high were passed out to the members of the club to sell.

The price was a minimum of one dollar and the purchase entitled the buyer to be listed as an official Band Booster in all of the concert programs during the concert season. The idea was an instantane- ous success partially due to the fact that this was the year-and-a-half old band's first marching season and all Andalusia was proud of the snappy young outfit. At the time of writing \$756.68 had been taken in. The money is being used for

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band transportation and the purchase of new uniform trousers.

At the beginning of the football season Superintendent of Schools, J. H. Johnson gave the Band Parents the opportunity of selling the programs at football games as well as the advertising in the programs. Less the cost of printing the programs, a total of \$557.67 was taken in.

Andalusia is proud of its young "Bulldog Band." The band members and their director are more than proud of the long list of Band Boosters appearing in its concert programs and the splendid work being done by its very active Band Parent's Club.

Here Are Your Parent's Club Constitutional and By-Laws

So many requests from directors, students and parents have come to *The SCHOOL MUSICIAN* asking for reprints of the Band Parents Club By-Laws and Objectives that, to keep everybody happy, we are printing them again.

An active Parents Club can provide the most substantial support a band can have. This magazine has fostered the organization of such clubs from the very beginning of the school band movement and takes considerable pride in the great number of Band Parents groups now flourishing throughout the country.

Since its first appearance some years ago, the SM's organizational plan for Parents Clubs has been reprinted at frequent intervals, and requests continue to come in. It's a healthy symptom, and one we hope will continue.

Article I

The Regular meetings shall be held on the third Wednesday of each month of the school year at three-thirty o'clock, p. m. in the Music Room at the Morton School.

Section 1. The name of this organization shall be The Music Boosters of the West Lafayette Public Schools.

Section 2. Dues. The dues of this organization shall be twenty-five cents per member per semester. Payment of dues shall constitute membership in the organization.

Section 3. Elections. A nominating committee shall be appointed by the President at the regular April meeting in each year. Nominations may be made from the floor at the Annual Meeting if filed with the Presiding officer prior to such meeting.

Section 4. It is the policy of this organization to adopt each year a definite constructive program for each year, and to devote its united energies to the accomplishment of such program.

Section 5. Except as otherwise herein provided Roberts Rules of Order shall govern the procedure of this organization.

Section 6. These by-laws may be

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amended at annual or regular meetings by a majority vote of this organization.

Article II

Section 1. Officers. The officers of this organization shall be: President, Vice-president, Secretary and Treasurer.

Section 2. The President shall preside at all meetings of the organization, appoint all committees and shall be, ex officio, a member of all committees.

Section 3. The Vice-president shall assume all the duties of the president in his absence.

Section 4. The Secretary shall keep all records and minutes of all meetings in permanent forms and conduct all correspondence.

Section 5. The Treasurer shall receive all funds due the organization and disburse the same on the approval of the Executive committee.

Section 6. All school patrons and citizens of West Lafayette interested in the purpose of this organization shall be entitled to membership.

Article III

Section 1. The Executive Committee shall be composed of the officers of the organization, its past-president and chairman of the standing committees.

Section 2. It shall be the duty of the Executive Committee to have general supervision of the affairs of the organization.

Article IV

Section 1. The Annual Meeting shall be the last regular meeting in May of each year, at which time the officers for the ensuing year shall be elected. A Regular meeting shall be held each month during the school year. Special meetings shall be held on the call of the President. Five members present shall constitute a quorum.

Article V

Section 1. This constitution may be amended: upon notice, accompanied by a copy of such proposed amendment, at a called meeting for such purpose; or at a regular or annual meeting upon a proposed amendment which shall have been presented at the meeting immediately prior thereto. All amendments shall be adopted by a two-thirds vote of the members present.

By-Laws

Section 1. Time and place of meetings.

Section 2. The purpose of this organization shall be the promotion and encouragement of music in the public schools.

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Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By Richard Brittain

Materials Instructor
and Concert Band Director
VanderCook School of Music,
Chicago

E. Easy. M. Medium. D. Difficult.

SUSIE MARCH (E), Joseph Olivadotti. For an easy march for young bands try this one. The number was released just before the war and has not been used too much as yet since not too many people are familiar with some of the numbers written at that time. The top note for cornet is "G" and the highest for the clarinet is "C". Technically the number is quite easy and in most cases the melodic parts are in two part harmony so as

to not make the arranging too thick for young people to hear. **SUSIE March** is an excellent number for a contest "warm-up" march. *Pub. Mills. Fl Bd \$1.25.*

SAINT HUBERT OVERTURE (M), Gabriel Pares—arr. L. W. Chidester. This overture, describing a fox-hunt, is named for Saint Hubert, patron saint of the hunt. It opens with music descriptive of the early morning; dawn is breaking on the horizon. The call of the hunters is heard in the distance and after a short chorale, the hunters depart. The chase begins and continues at length over hill and dale; canonic imitation depicts the riders at the heels of the fox. Finally, the fox is captured and with trumpeting fanfare the riders return to be congratulated by the ladies-in-waiting. This overture requires good brasses, particularly horns and trumpets. The number is a well arranged and would go well as a program number or for contest. The greater part of the number is in 6/8 at an allegro tempo. *Pub. Kjos. Fl Bd \$4.50. Sym Bd \$6.50.*

TROMBONE TROUBADOURS (M), David Bennett. This novelty quartet was written to display the potentialities of one of the most popular of the wind instruments, the trombone. The work will be found to be excellent program material and also good musical training for the student musician. The introduction is in 6/8 to be played at a lively Marcia Tempo. Glissandos of the trombone quartet are featured in this section. A 4/4 passage follows that has the ensemble playing a rhythmic pattern behind the trombones who play a rather simple glissando quartet—up to this point the number is in the key of Bb. A lento section follows in the key of F with the quartet playing a melodic slow melody that really shows off the beautiful quality of four trombones. Try this number on your next program—

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SYMPHONY IN B \flat —NOCTURNE (2nd Movement) (D), *Paul Fauchet*. The Symphony in B \flat has long been one of my favorites for band and the release of the Nocturne has further enhanced my liking for it. The difficulty of this number is not in the technical problems but in the refinement of playing required of a mature band. It is best that a good instrumentation be had to get the tonal color scored by Campbell-Watson the arrangers. The introduction or theme is set by an 11 measure horn solo that is not accompanied. The nocture is in the key of B \flat and is lento (MM-52) throughout. Pub. Witmark. Fl Bd \$5.00. Sym Bd \$6.50. A full score is available at \$3.50.

A SOLEMN MUSIC (E), *Virgil Thompson*. If you need music for a solemn occasion, be sure to add this number to your library. There are no technical problems—in fact most notes are quarters and half notes. Shading and style of a smooth nature will be a must for making this type of number go well. The number was written for the Goldman Band and was first performed at the season's opening concert on June 17, 1949, in Central Park, New York City. Published G. Shirmer. Fl Bd \$5.50. Sym Bd \$8.50 with a full score included.

VICTORIOUS OVERTURE (M), *Carl Frangkiser*. The composer has attempted to portray the following characteristics of those who are victorious: (1) Meditation, (2) Courage, (3) Vision, (4) Perseverance. The first movement is slow and quite sustained in the key of E \flat with the second a marchia style in the key of B \flat . Vision, the third movement, is a 3/4 passage in the form of a cornet duet in the key of E \flat . Perseverance is the final section and is an allegro in the key of E \flat also and moves at a rapid march tempo to the ending. Undoubtedly this number will be on contest lists as it is the type of number that will give bands a chance to show their skill in playing different styles within a single selection. Pub. C. F. Fl Bd \$5.50. Sym Bd \$8.00.

All Time Old Timer

For the "All Time-Old Time" selection of the month, I would like to suggest "March of the Steel Men" by *Beisterling* and scored by *Harry L. Alford*. This bombastic march will appeal to all and will show the brasses off well. Pub. Fillmore. Fl Bd \$2.00. Sym Bd \$3.50.

Mr. Organ's Double Reed Column

(Begins on page 44)

of the reed would necessarily change the quality of tone produced by so doing. 3) The only logical way to maintain control of volume and quality of tone is by regulating the required speed of air by the opening of the throat.

Section II. D) Tonguing.

Tonguing is, of course, as we know, the contact of tongue and reed in starting the tone.

In general there isn't too much variance amongst performers regarding the application of the tongue. Some use the syllables Tee, Tah or Too, while others use Dee, Dah or Doo. Personally, the Dee, Dah, Doo gives you a better control of the throat. The throat is more open at all times with this technic of tonguing.

Most all the better performers warn against one practice and that is allowing the letter or sound of T to occur at the

end of any sound, such as Dot or Tot, etc. This will always give a metallic sound and is not desirable.

Section II. E) Vibrato.

The Vibrato is produced in several ways. First of all let us understand that vibrato is nothing more or less than a consistent change of pitch of the tone that is sounding. It is definitely a wave in the tone and not a process of starting and stopping of the tone as some believe it to be.



Bob Organ

The vibrato can be produced in the following manners—1) By movement of the lips. 2) Muscular pressure from the diaphragm. 3) Muscular movement in the throat. 4) A combination of any of the aforementioned.

After a very thorough discussion on this subject—the general opinion was, (which is also my opinion and which I definitely teach), the muscular movement in the throat would give best control. When extreme intensity is required in your tone add muscular pressure from the diaphragm. In this manner you have absolute control of your vibrato at all times and can, so to speak, turn it on or off as you wish.

We understand, of course, that there are times when we want a WHITE TONE as we call it. This is a tone without vibrato.

This I believe completes the items in Section II. I definitely will not have space to complete Section III, so am calling a seventh inning stretch and will complete Section III next month. I should like very much to have your comments on this little episode. So long for now.

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"Have fun with music". This picture puts that admonition into action as well as any we have seen. It is Joe De Bellis Accordion Band of San Bernardino, California. Although the accordion has the appearance of being difficult to master, it is surprising how many little children can play it well. In fact, the accordion is accessible to ages quite incapable of mastering instruments of either band or orchestra.

How to Play the Accordion

Let's Teach and Use More *Accordions* In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois

Public Taste in Accordion Music

Accordionists can now satisfy the musical taste of the public by playing music of the highest quality, which includes concertos, overtures, classics, symphonic poems, waltzes and special arrangements of the popular tunes. There is no "one method" for learning how to become an accordion virtuoso. One must have a natural aptitude and endowment for the instrument. We find many fine accordionists among the Italian people. Whatever method they use sooner or later they develop their own technique of production. It is up to each student to base his technique on complete naturalness and freedom. However there is urgent need of more thorough grounding in the elements of musical theory at the start of music lessons.

Work For Perfection

Young musicians feel they are accomplishing a great deal when they play one selection after another, but have perfected none. Others think they can make a place for themselves on radio or stage by learning a few popular songs, but this is not true, for it takes plenty of background and experience to get to the top. There are those inexperienced students who do not have the ability to discriminate between the popular song player and the legitimate accordion artist, who has had to make his way through a hard school of experience, to get recognition. Playing mechanically does not bring out the musical value. Every time a piece is played it can be improved musically, by

bringing out effective climaxes, more expression and polish.

Ability to Improvise

A good memory is an advantage to every young musician, together with the ability to improvise or dress up a popular tune. All good musicians can transpose at sight and when an accordionist is called up to accompany a singer, he must be able to play any song, in the key suitable to the singer. Transposing the bass accompaniment is easy on the accordion, as the bass keyboard is so arranged that the player need only shift his playing position from the key he has been playing to that of the key in which he wishes to transpose. The only trick about transposing and improvising is to know theory, harmony and counterpoint so well that it becomes second nature.

Relaxation

Many players are doing a fine job when all of a sudden their arm and wrist become tense. The easiest and surest way to combat this stiffness is to work for suppleness. Relaxation as it applies to the accordion is suppleness under control or conscious control, the source of which is in the mind. It could be that stiffness, the enemy of technique is the result of incorrect practice habits, such as scale practice with incorrect fingering which will cause fumbling when under any kind of a strain. Habit is second nature so get into the habit of observing repeat marks, all rest values, staccato and legato passages, correct fingering. Keep the finger nails cut short. Play and practice in a

happy frame of mind for relaxation is largely a reflection of the mental state.

Ethical Observance

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Music for Accordion & Orchestra 12 parts and piano. Garabaldi a Marsala No. 7235. Risveglio Patriottico No. 7293. Trieste Overture No. 7201. Verona No. 7203. Migliavacca No. 7293. Diaz Polka No. 6900. O. Pagani & Bro., 289 Bleecker St., New York 14, N. Y.

Szerny School of Velocity Volume 1, 2 and 3. Accordion Harmony Book 1 and 2. Bellows Shake and Technique by Diero. The Virtuoso Accordionist by Diero. Mas-Bellows Shake and Technique by Diero. Clever tricks for the accordion by Diero. Accordion Music Pub. Co., 46 Greenwich Ave., New York.

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JUNIOR ACCORDION DEPARTMENT

Young accordionists may now write a story or essay of their own experience. The best and neatest original stories will be published. All contributions must bear name, age and address of sender, in your own handwriting. The subject for this month is "My Own Progress."

Essay On Practice by Lenore Engstrom, 11 Years of age, 430 Elizabeth St., Batavia, Illinois.

Practice

Practice is in itself an exercise that must be used repeatedly to attain your goal. You alone will benefit by its use. The result will be in improved playing with confidence. Practice your lesson thoroughly. Do not neglect finger exercises or scales. Do not omit things you do not like. Select a regular time to practice each day. It takes a lot of practice to be able to handle your instrument with ease and comfort.

Signed Lenore Engstrom

Questions and Answers

Dear Mrs. Largent: I have difficulty in reading chord progressions. Is there a book published on a simplified way to read them?—Mike R.

Answer: To obtain an ease in reading notes and also overcome technical difficulties in a page of chord progressions, play the top note of each chord until the melodic outline becomes apparent. Then play these same notes in octaves, then play the highest and lowest note of each chord. Next play the notes appearing between the upper and lower notes. When these are easily read, play the entire chord as written.

Dear Mrs. Largent: I have a pupil that plays by ear, seems to have a very difficult time to learn to read notes. He has a good sense of rhythm, pulse, and security in playing tunes he has heard on the radio, etc. Is there a way or method whereby I can get him to at least try to read notes?—Alice J.

Answer: Playing by ear is a sure sign of natural ability and the possession of musical instincts. This can be a tremendous asset to his future, but a real detriment unless he settles down to learn his notes. He should be obliged to do sight-reading and note reading at every lesson period.

Dear Mrs. Largent: I have played the accordion for four years, but am a poor note and chord reader. Is there any special book written on notes and chords?—James A.

Answer: So many young people have the same difficulty. A student can idle away many precious hours in passing agreeably from one thing to another instead of making the study of reading notes and chords a serious one. Most poor reading is caused by jumping from seeing a chord or note and letting the fingers fly at something on the keyboard, without thinking. The cure for this to play slowly enough to name the note or chord mentally and to let the fingers touch the keys and have its position verified before playing. The eye sees the chord, the impression is conveyed to the brain, where the notes are recognized. A message sent to the fingers, and played in the required manner. Practice slowly and you will save yourself many mis-spent hours which end only in a smattering of knowledge, and a certain amount of faulty fluency, and of no solid use when it comes to practical application.

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soonists. The hand rest is manufactured by the Linton Manufacturing Company, Inc., of Elkhart, Indiana, widely known manufacturers of Oboes and Bassoons.

Band, Orchestra and Chorus Risers

Harry Wenger of the Wenger Music Equipment Company, Owatonna, Minnesota, announced the addition of Band, Orchestra and Chorus Risers to the company's line of permanent school rehearsal Room equipment.

The new Band-Orchestra-Riser is in the form of a series of tables in varying heights. Sections are in 4' x 8', 4' x 6' and 4' x 4' sizes and can be adapted to any size stage. Each four foot section folds to a compact two foot width for easy storage and handling. One eighteen section (3 level) riser will accommodate from 60 to 75 players. The full set can be stored in one stack 2' wide, 9' long and 6' high.

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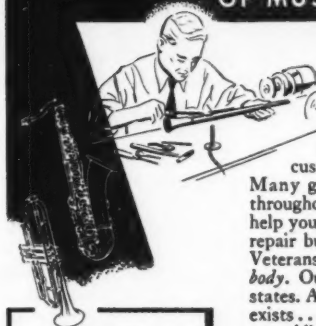
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The Cup Mouthpiece and Facial Irregularities

(Begins on page 10)

over the lips. Equal distribution of pressure will insure a flexible lip and consistent circulation which in turn prevents fatigue.

Plate IV shows another type of dento-facial irregularity. Figure A shows the difference between a straight rim mouthpiece and a mouthpiece fitted to the teeth. Figure B is an attempt to show the dento-facial irregularities present in the teeth. The teeth are crowded and the sharp corners of the rotated crowns irritate the lips as they support the mouthpiece. Some individuals may adapt well even with this irregularity. In some cases, however, it may be severe enough to prevent correct adaptation. Figure C shows a standard straight rim mouthpiece in normal playing position and shows how the dento-facial irregularities present may prevent a normal position of the mouthpiece on the lips. Figure D shows how a mouthpiece designed to alleviate the irregularities in the teeth would permit a normal position of the mouthpiece on the lips.

The examples shown above do not present all types of dento-facial irregularities. On the contrary, they are only an attempt to show a few of the more common ones and to show one way through which they can be corrected. It is evident that dental irregularities can be regarded as liabilities which, generally speaking, need correction if a satisfactory musical career is to be expected.

Mr. Jones' Percussion Column

(Begins on page 38)

Drum Material

I have just received a copy of "Haskell W. Harr's Simplified Drum Solos" with piano accompaniment. The volume contains seven drum solos which are interesting and easy. The piano accompaniment is about the same difficulty on all solos and well within the ability of high school pianists yet ample and complete in harmony and rhythm. Various stickings are indicated in the drum part and many other interpretations could be used should the director desire. The volume contains one duet which opens with two drums in unison for sixteen measures then goes into the duet where one drum echos the other until the trio is reached. Here the two drums have separate parts until the last twenty-six measures which are in unison. In all it is very interesting material and will be a good addition to the drum library.

Not many days are left before contest time is on us. Every drummer should be working on some good solo—if not for contest purposes then for any individual betterment which may come from it. In fact, you can't lose because of practice. Good luck in your contests. May all of you get a first division rating is my wish. See you next month.

Mr. Gregory and Marching Bands

(Begins on page 8)

What About Our Public?

Last but not least by any means, let's consider the general public who give moral and audience support, and indirectly financial support, to our band and music program. Do parents, relatives, and the public at large talk more about the marching band or the concert band? We can talk all we want to about "music for the musician's sake," but it doesn't pay the bills. Would this fleckle public, that we so often speak of, support our band and music program as enthusiastically in good and poor times if it were not for the marching band? Would athletic department supporters, who far outnumber music supporters, continue to back the music program?

All of us are enthusiastic supporters of the concert band and all other musical organizations. These other groups are probably our "first love." However, it appears to me that we are "barking up the wrong tree" on marching bands. A business man who has a sound investment that is paying good dividends certainly will not liquidate that investment to salt other investments. Likewise, let's not liquidate a good musical interest investment in students to salt our other investments. It just isn't good business.

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FOR SALE—French horns, Schmidt double \$285.00 case, 5 valve, B \$190.00. Single F \$125.00. Single B \$125.00. Conn Baritone \$75.00. Write to French Horn Specialist, 2114 Beloit Avenue, W. Los Angeles 25, Calif.

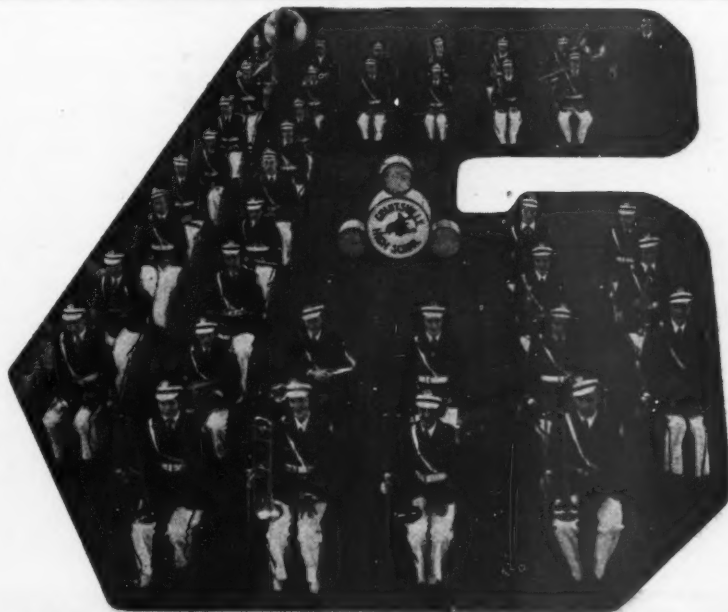
BAND INSTRUMENTS repaired and refinished. Specialists on bass horns. Gold and silver plating, lacquering. Polished, satin and sandblast finishes. Valve rebuilding. Fast guaranteed service. Estimates furnished. Handling work for Dealers all over the South. Write for "FREE" price list. Lewis Plating Company, 237 Trinity Ave., S. W., Atlanta, Georgia.

BARGAINS: York sousaphone, silver plated 26 inch bell, \$225.00; King saxcello Bb sax \$45.00; Metal clarinets \$35.00 & \$40.00; King Soprano sax, curved model \$55.00; Superior Single french horn in a case \$85.00; King Double French Horn, Brass lacquered in fine condition \$210.00; King mellophone, silver plated in case \$60.00; 2 upright altos brass lacquered, like new \$40.00 each; Vincent Bach trumpet, gladstone case \$110.00; Conn New Yorker Model trumpet \$95.00; Buescher bell front baritone in a bag at \$90.00; Martin valve trombone, silver plated in case \$75.00; 2 New Yorker Trombones, brass (new) \$38.00 each; King Eb upright bass \$90.00; C. G. Conn Db Piccolo \$75.00; Metal Piccolo Key of C in case \$45.00; Pedler metal flute in case \$70.00; Selmer Oboe wood \$175.00; Hamilton oboe, wood, reconditioned \$125.00; 1 Slingerland street drum 10x14 pearl finish \$35.00; 1/4 size cello outfit \$35.00; 1 viola outfit \$40.00; several very old violin outfits, in fine condition \$35.00 & \$40.00 each; Kay string bass like new \$175.00; Fontaine wood clarinet \$70.00; Selmer wood clarinet \$130.00; Hundreds of other bargains at the Crestline Music Shop, Crestline, Ohio.

FOR SALE—English Horn, Hammerstein make, Excellent Condition. Price \$450.00. Mrs. Robert Topp, Route 1, New Bremen, Ohio.

**See Next Page for
More Interesting Bargains**

A Wonderful Band for the Shape it's in



The Grantsville High School Band in an unusual pose representing the letter name of the school. This band entered the marching contest at the University of Utah October 15, and returned with an A rating, one of six given out of 33 participants from Utah, Idaho, and Nevada. They are planning a trip this summer to the Southern Parks, and are looking forward to highest honors in the regional contest this spring. The interest and attitude of all the members is extremely high. Jack Dunn is the director.

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BASSOON REEDS—The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service, made from that fine quality Genuine French Cane. 4—Reeds \$3.80; \$11; Doz. available after March 22nd. Giving my entire time and attention to that of my many customers. John E. Ferrell, 9523 Erie Drive, St. Louis County, Affton 23, Mo. (Bassoonist with St. Louis Symphony Orchestra).

REEDS-OBOES: I will make your reeds as perfect as the ones I use at Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch: \$1.50 each, 6 for \$8.00. New and used oboes and English horns, Loree and other makes. Reed making materials. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

CLARINET REEDS, finest French cane, Symphony model I use in Philadelphia Orchestra. Send \$1 for six reeds postpaid, \$2 for fifteen. Leon Lester, 2425 N. 50th St., Philadelphia 31, Pa.

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BASSOON REEDS. Handmade by first bassoonist United States Marine Band. \$1.00 each. William Koch, 105 Galveston Place, S.W., Washington, D. C.

UNIFORMS

FOR SALE: 34 band coats and caps; maroon with gold trim. 30 white trousers with maroon stripe. 27 gold web belts. Reasonable. Contact School Superintendent, Milford, Iowa.

FOR SALE: 45 snappy royal blue and white band uniforms, capes, vests, and caps. Pants and skirts. All sizes. Mr. George J. Geier, Principal, Hawthorne High School, Hawthorne, N. J.

SIXTY Band uniforms navy blue, sixty caps, citation cords, belts, excellent condition \$240.00. Forty Blue Capes, 40 caps \$50.00. Forty (new) Red Jackets small sizes \$120.00. Thirty purple Gold new Jackets \$60.00. Forty white Palm Beach Coats \$20.00. Doublebreast Tuxedo Suits \$25.00-\$30.00. Full dress with white vest same. New Red Band Caps \$2.50. Caps made to order. Majorette costumes assorted colors, sizes, styles \$5.00. Shaks all kinds \$4.00. Singlebreast Tuxedo suits \$15.00. Shirts \$2.50. Orchestra coats doublebreast white, beige \$4.00. Shawl collar white coats \$6.00. Blue \$8.00. Tuxedo trousers, every size, cleaned, pressed, perfect \$7.00. Minstrel suits \$7.00. Wigs new \$2.00. Clown comedy outfit \$7.00. Red new wigs \$4.00. Chorus costumes. Rhumbas. Stage curtains assorted colors sizes. Beautiful rayon silk curtain. Blue gold (8.5 x 36) \$40.00. Velvet (7 x 24) \$30.00. Beautiful five piece curtain Red Velvet \$75.00 (12 x 20). Free Lists. Wallace, 2416 N. Halsted, Chicago.

FOR SALE: 85 uniforms, purple coat, white trousers, gold trimmings. 52, one year old caps, detachable white top, purple band, white peak. Good condition—very reasonable. John Santillo, Sunset High School, Dallas, Texas.

FOR SALE: 48 Gabardine Maroon and Uniforms—Trousers, Vest, Cape and Hat. Reasonable. Write V. Salvo, Mt. Kisco High School, Mt. Kisco, N.Y.

FOR SALE: 35 uniforms, caps, blouses and capes, scarlet with gold trim. Also one director's uniform. Price reasonable. Band Director, High School, Freeland, Pa.

FOR SALE: Black Graduation, Glee Club Gowns \$5.00 up. Free Catalogue mailed. Lindner, 153-SM, West 33 St., New York.

FOR SALE: 32 Band Capes and 24 Overseas capes (Black and Orange). Good condition. Send bid to Music Director, High School, Chrisney, Indiana.



The "Singing Sergeants" are under the direction of Warrant Officer Robert L. Landers.

Our Singing Sergeants

by T/Sgt. Michael R. Mudre

It has always been believed that the primary requirement necessary to develop a top-flight vocal ensemble was to have a group of professionally trained voices. This conception was recently shattered by the colorful and impressive Glee Club of the United States Air Force Band known as the "Singing Sergeants" which proved that a group of instrumentalists, because of their musical knowledge and by subjecting them to intensive rehearsals and giving them expert direction, could be molded into a vocal group second to none.

The accomplishment of this must be credited to director, Warrant Officer Robert L. Landers. A graduate of the Eastman School of Music and formerly the assistant director of the San Carlos Opera Company, he is thoroughly versed in all matters pertaining to voice, its potentialities, and the music that has been written for it.

This knowledge and experience is reflected in the repertoire of the "Singing Sergeants" which contains in excess of 150 selections. These range from "opera" to "jazz", from "spirituals" to "be-bop." More than half of these selections being "special" arrangements, they run the gamut of vocal endeavor. For example,

MISCELLANEOUS

FREE while they last! Sheet music, books on music and musicians, spring metronomes, mutes, music stands, reeds and strings for all instruments, and other accessories too numerous to mention. Most merchandise new. The rest slightly used. A letter stating your needs will bring them to you promptly. Recipients expected to pay postage. Additional information furnished. Inquiries and requests should be accompanied by a three-cent stamp and sent to: Box 4-L, 1011 Putnam Ave., Brooklyn 21, N.Y.

with the aid of a women's chorus, they perform Verdi's opera "La Forza del Destino", and Gilbert & Sullivan operettas "The Mikado," "Iolanthe", and "HMS Pinafore", while in the field of oratorio they perform Handel's "The Messiah." Spirituals, novelties, folk songs, chants, ballads, and current "hit" numbers are a daily fare. Their performances are a capella, or with band or orchestra accompaniment.

When they are not appearing as the "Singing Sergeants", its twenty-five members will be seen playing musical instruments in either the band or orchestra. In addition to this, they have other chores that keep them occupied. As an illustration, S/Sgt. Harold K. Smith sings bass with the "Singing Sergeants", plays bass tuba in the band, photostats music in his spare time and also plays excellent piano with the swing units. T/Sgt. Ivan Genuchi is the tenor soloist, but when he isn't singing you can spot him in the trumpet section of the band or find him writing "special" arrangements. He has made thirty to date.

Their schedule is decidedly brisk and fast paced. They participate in four coast to coast broadcasts weekly, NBC on Sundays, MBS on Thursdays, ABC on Fridays, and the FM Continental Network on Mondays. Sandwiched in between are a minimum of two concerts a week while in Washington, to say nothing of appearing on all programs of the USAF Band or Symphony Orchestra, plus performing at numerous state, military, or diplomatic functions where space prohibits the employment of a large aggregation or where the group is specifically requested. Despite this crowded calendar, though, the "Singing Sergeants" feel that listener appreciation makes their efforts worthwhile.

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